san francisco art institute

Course Catalogue and Bulletin

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SPRING 2006 courses will be available online to help you in planning your full academic year.

san francisco art institute

Course Catalogue and Bulletin Fall 2005

Founded in 1871, the San Francisco Art Institute is one of the U.S.'s oldest and most prestigious schools of higher education in contemporary art. SFAI has consistently fostered one of the most open, innovative, and interdisciplinary learning environments, as its five interdisciplinary centers show: The Center for Contemporary Practice, The Center for Art+Science, the Center for Media Culture, the Center for Word, Text, and Image, and the Center for Public Practice. Through our BFA and MFA programs, and our extensive community education offerings, we encourage and educate artists who can articulate cultural and historical meaning and context through art making and critical thinking—becoming the creative leaders of their generation.

For more information, visit www.sfai.edu (800-345-SFAI).

ACADEMIC CALENDAR

SUMMER 2005

May 16–August 12	Summer Internship Program
May 17	Summer Internship Add/Drop deadline
May 31–June 11	June Intensives
May 31st	June Intensive Add/Drop deadline at 6:00pm
June 20–July 15	4-week session I
June 22	4-week session I Add/Drop deadline
June 20–August 13	8-week session
June 24	8-week session Add/Drop deadline
July 1–July 29	Exquisite Corpse: Cabaret Voltaire
July 5	Exquisite Corpse Add/Drop deadline
July 5–August 19	Real Movies for Real People
July 7	Real Movies Add/Drop deadline
July 18–August 12	4-week session II
July 20	4-week session II Add/Drop deadline
August 12–19	Art Writing Conference
August 12	Art Writing Conference Add/Drop deadline at 6:00pm
August 15–26	August Intensives
August 15	August Intensive Add/Drop deadline at 6:00pm

FALL 2005

August 29–31	Fall 2005 Orientation
September 1	Fall semester classes begin
September 5	Labor Day Holiday
September 16	Add/Drop period for Fall 2005 ends
November 16–17	Spring 2006 early registration for continuing MFA and Post-Baccalaureate students
November 18	Last day to withdraw from courses with a "W"
November 18 - 23	Spring 2006 early registration for continuing BFA students
November 24-25	Thanksgiving Holiday
November 28	Spring 2006 early registration for new students begins
December 5	Spring 2006 early registration for non-degree students begins
December 19	Fall semester classes end

WINTER 2006

January 2	New Year's Holiday
January 3	January Intensives begin
January 3	Add/Drop period for January Intensives ends
January 16	Martin Luther King Holiday
January 17	January Intensives end

SPRING 2006

January 18–20	Spring 2006 Orientation
January 23	Spring semester classes begin
February 6	Add/Drop period for Spring 2006 ends
March 15	FAFSA priority application deadline for 2006–2007 SFAI financial aid awards
March 13–17	Spring Break
April 7	Last day to withdraw from courses with a "W"
April 20–21	Fall 2006 early registration for MFA and Post-Baccalaureate students
April 24–27	Fall 2006 early registration for BFA students
May 1	Fall 2006 early registration for new students begins
May 5	Fall 2006 early registration for non-degree students begins
May 12	Spring semester classes end
May 19	Vernissage: MFA Exhibition Opening
May 19	Undergraduate Spring Show Opening
May 20	Commencement

FALL 2005 COURSES

Note:

To assist you in your academic planning, courses being offered as January Intensives are listed starting on page 44. Course listings for the Spring 2006 semester will be available online. The Spring 2006 Course Catalogue and Bulletin will be available prior to registration in November.

Key to abbreviations used in the Course Schedule:

CLASS TIMES

Period I 9:00am–11:45am
Period II 1:00pm–3:45pm
Period III 4:15pm–7:00pm
Period IV 7:30pm–10:15pm

CHESTNUT CAMPUS LOCATIONS

DMS	Digital Media Studio
MCR	McMillan Conference Room
LH	Lecture Hall
PSR	Photo Seminar Room, above Studio 16A
1	Printmaking Studio
2	Printmaking Studio
3	Printmaking Studio
4	Printmaking Studio
8	Film Studio (upstairway, past vending machines)
9	New Genres Studio
10	New Genres Studio
13	Drawing Studio
14	Drawing Studio
16A	Photo Studio (up stairway, past Student Services)
16B	Seminar Room (up stairway, past Student Services)
16C	Digital Media Studio (up stairway, past Student Services)
20A	Photo Studio (lower level, near Jones Street entrance)
20B	Seminar Room (near Jones Street entrance)
26	Film Studio (lower level)
101	Writing Lab (in the tunnel behind the Francisco Street stairs)
102	Tutoring Center (in the tunnel behind the Francisco Street stairs)
105	Sculpture Area
106	Sculpture Area
114	Painting Studio
115	Painting Studio
116	Painting Studio
117	Painting Studio

GRAD CENTER LOCATIONS

3LH	Third Street Lecture Hall
3SR1	Third Street Seminar Room #1
3SR2	Third Street Seminar Room #2
3SR3	Third Street Seminar Room #3
3SR4	Third Street Seminar Room #4

TBA To be arranged

How to read the course codes:

ARTH-100-1
The letters at the beginning of each code refer to the discipline in which the course is offered.

ARTH-**100**-1
The three-digit course number indicates the level of the course:

100 = beginning to intermediate
200 = intermediate
300 = intermediate to advanced
400 = Post-Baccalaureate Program
500 = graduate level

ARTH-100-**1**
If the course has a section number it will be at the end of the code.

Undergraduate COURSE SCHEDULE

COURSE CODE	TITLE	INSTRUCTOR	DAY	TIME	ROOM
ART HISTORY					
ARTH-100-1	ART HISTORY A	REISS	TH	9:00-11:45	LH
ARTH-100-2	ART HISTORY A	MADAR	M	1:00-3:45	LH
ARTH-101-1	ART HISTORY B	MULLER	T	1:00-3:45	LH
ARTH-102-1	ART HISTORY C	STAHR	W	4:15-7:00	LH
ARTH-120-1	TOPICS IN ART HISTORY	LATIMER	TH	4:15-7:00	MCR
ARTH-398-1	DIRECTED STUDY				
COMMUNITY OPPORTUNITIES					
CO-203-1	ARTIST/CITIZEN: YOUTH PUBLIC MEDIA	MORALES	TTH	4:15-7:00	20B/16B
CO-296-1	UNDERGRADUATE INTERNSHIP	TBA	M	4:15-7:00	20B
DESIGN + TECHNOLOGY					
DT-101-1	INTRO. TO FRAMEWORKS OF ART, DESIGN, AND TECHNOLOGY	RINEHARD	W	9-11:45/1-3:45	16C
DT-111-1	TECHNICAL WORKSHOP:ELECTRICITY AND ELECTRONICS (SAME AS SC-111-1)	HECKERT	F	9-11:45/1-3:45	13
DT-114-1	ART/DESIGN TOOLS WORKSHOP (SAME AS FM- 114-1)	HANAU	TTH	4:15-7:00	DMS
DT-116-1	GAME AND FILM SKILLS: 3D MODELING, TEXTURING, AND ANIMATION TECHNOLOGY (SAME AS FM 116-1)	MUNN	MW	7:30-10:15	DMS
DT-140-1	HISTORY OF REPRODUCIBILITY	BALDWIN	TH	1:00-3:45	
DT-202-1	INTRODUCTION TO DIGITAL SOUND PRACTICE: FROM ALEXANDER GRAHAM BELL TO PODCASTING	PHILLIPS	MW	4:15-7:00	16B/DMS
DT-204-1	DIGITAL CINEMA I (SAME AS FM-204-1)	HINTON	MW	9:00-11:45	8/26
DT-213-1	DIGITAL PRINTMAKING (SAME AS PR-213-1)	OLMSTED	TTH	9:00-11:45	001/DMS
DT-218-1	GRAPHIC REDESIGN	SINGER	M	1:00-3:45/4:15-7:00	16B/DMS
DT-220-1	CONSTRUCTING THE SOCIAL FABRIC OF WHAT WE WEAR (SAME AS SC-220-1)	FRANCESCHINI	TTH	9:00-11:45	106/10
DT-220-2	UNEXPECTED AND OVERLOOKED: DESIGNING DIVERGENT NARRATIVES & FOUND SPACES (SAME AS NG 220-2)	JACKSON	TTH	1:00-3:45	9/DMS
DT-398	DIRECTED STUDY				
DRAWING					
DR-120-1	DRAWING I & II	MARTIN	TTH	4:15-7:00	13
DR-120-2	DRAWING I & II	MITCHELL-DAYTON	MW	1:00-3:45	14
DR-200-1	DRAWING II & III	MCGAW	MW	9:00-11:45	13
DR-200-2	DRAWING II & III	MORGAN	TTH	9:00-11:45	13
DR-202-1	ANATOMY	REICHMAN	TTH	9:00-11:45	14
DR-398	DIRECTED STUDY				
ENGLISH					
ENGL-10-1	ACADEMIC LITERACY	KANE	TH	1:00-3:45	20B
ENGL-100-1	ENGLISH COMPOSITION A	TBA			
ENGL-100-2	ENGLISH COMPOSITION A	TBA			
ENGL-100-3	ENGLISH COMPOSITION A	CARRICO	TH	1:00-3:45	CR
ENGL-101-1	ENGLISH COMPOSITION B	WILSON	W	9:00-11:45	16B
ENGL-101-2	ENGLISH COMPOSITION B	GARFINKEL	W	1:00-3:45	16B
ENGL-102-1	CONTINUING PRACTICES OF WRITING	TBA			

COURSE CODE	TITLE	INSTRUCTOR	DAY	TIME	ROOM
ENGL-102-2	CONTINUING PRACTICES OF WRITING	BOUFIS	M	9:00-11:45	20B
ENGL-106-1	NARRATION AND FIGURE	BERKSON	W	1:00-3:45	CR
ENGLISH AS A SECOND LANGUAGE					
ESL-10-1	ENGLISH AS A SECOND LANGUAGE	TBA	MW	10:00-12:00	16A/20A
FILMMAKING					
FM-101-1	FILMMAKING I	LIPZIN	MW	1:00-3:45	26
FM-101-2	FILMMAKING I	LIOTTA	TTH	9:00-11:45	26
FM-102-1	SPECIALIZED TECHNICAL WORKSHOPS	ROSENSTOCK	T	4:15-7:00	26
FM-112-1	MOTION GRAPHICS I	LAITALA	M	4:15-7:00/7:30-10:15	8
FM-113-1	AC/DC PSYCHOTRONIC TELEPLAYS	KUCHAR	F	9:00-11:45/1-3:45	8
FM-114-1	ART/DESIGN TOOLS WORKSHOP (SAME AS DT-114-1)	HANAU	TTH	4:15-7:00	DMS
FM-116-1	GAME AND FILM SKILLS: 3D MODELING, TEXTURING, AND ANIMATION TECHNOLOGY (SAME AS DT-116-1)	MUNN	MW	7:30-10:15	DMS
FM-140-1	HISTORY OF FILM: AN INTRODUCTION	GEHR	T	1:00-3:45	26
FM-200-1	SOUND AND THE SYNC OF SOMETIMES	JALBUENA	F	9:00-11:45/1:00-3:45	26
FM-201-1	PERSONAL DOCUMENTARY FILM	CHANG	TH	9:00-11:45/1:00-3:45	8
FM-204-1	DIGITAL CINEMA I (SAME AS DT-204-1)	HINTON	MW	9:00-11:45	26
FM-220-1	HIGH DEFINITION WORKSHOP	HINTON	MW	1:00-3:45	8/DMS
FM-301-1	ADVANCED FILM	LIOTTA	TTH	4:15-7:00	8
FM-380-1	UNDERGRADUATE TUTORIAL	LIPZIN	M	9:00-11:45	26
FM-398	DIRECTED STUDY				
HUMANITIES					
HUMN-200-1	HUMANITIES CORE A	MADAR	W	4:15-7:00	CR
HUMN-200-2	HUMANITIES CORE A	DUFFEY	M	1:00-3:45	20B
HUMN-200-3	HUMANITIES CORE A	WILSON	W	1:00-3:45	20B
HUMN-201-1	HUMANITIES CORE B	BALLIGER	F	1:00-3:45	CR
HUMN-300-1	CRITICAL THEORY A	LANG	TH	1:00-3:45	16B
HUMN-300-2	CRITICAL THEORY A	SCHNEIDER	M	9:00-11:45	CR
HUMN-300-3	CRITICAL THEORY A	BOWEN	W	4:15-7:00	16B
HUMN-300-4	CRITICAL THEORY A	CARRICO	TH	9:00-11:45	CR
HUMN-301-1	CRITICAL THEORY B	BOWEN	T	4:15-7:00	CR
INTERDISCIPLINARY					
IN-100-1	CONTEMPORARY PRACTICES	OLMSTED	F	9:00-11:45/1:00-3:45	20B
IN-100-2	CONTEMPORARY PRACTICES	BOONE	F	9:00-11:45/1:00-3:45	26
IN-100-3	CONTEMPORARY PRACTICES	BERGER	F	9:00-11:45/1:00-3:45	CR
IN-100-4	CONTEMPORARY PRACTICES	HOWARD/KLEIN	F	9:00-11:45/1:00-3:45	105/20A
IN-190-1	SEMINAR: DIALOGUES IN PUBLIC PRACTICE	CHAMBERLAIN/ PRZYBLYSKI	W	9:00-11:45	CR
IN-190-2	SEMINAR: TOPICS IN ART + SCIENCE	TROMBLE	T	9:00-11:45	16B
IN-190-3	SEMINAR: MEDIA FEVER	KLEIN	T	4:15-7:00	16B
IN-190-4	SEMINAR: LANGUAGE AND PICTURING	GIANATTASSIO-MALLE	F	9:00-11:45	16B
IN-290-1	JUNIOR SEMINAR	DEFAZIO	TH	1:00-3:45	10
IN-390-1	SENIOR SEMINAR	SCHNELL	F	9:00-11:45	14/9

COURSE CODE	TITLE	INSTRUCTOR	DAY	TIME	ROOM
IN-390-2	SENIOR SEMINAR	DEFAZIO	T	9:00-11:45	10
IN-393-1	MOBILITY EXCHANGE				
IN-398	DIRECTED STUDY				
MATHEMATICS					
MATH-100-1	PRINCIPLES OF MATHEMATICS	MANSON	TH	4:15-7:00	LH
NEW GENRES					
NG-101-1	NEW GENRES I	LABAT	W	9:00-11:45/1:00-3:45	10
NG-101-2	NEW GENRES I	BOADWEE	TTH	4:15-7:00	10
NG-110-1	BEGINNING VIDEO	MILLER	TTH	4:15-7:00	9
NG-140-1	HISTORY OF NEW GENRES	GRACE	T	4:15-7:00	LH
NG-201-1	NEW GENRES II	MILLER	TTH	1:00-3:45	9,10
NG-204-1	INSTALLATION	GRACE	F	9:00-11:45/1:00-3:45	10
NG-220-1	TEXT AS IMAGE	MORALES	TTH	7:30-10:15	16B/9
NG-220-2	UNEXPECTED AND OVERLOOKED: DESIGNING DIVERGENT NARRATIVES & FOUND SPACES (SAME AS DT 220-2)	JACKSON	TTH	1:00-3:45	9/DMS
NG-250-1	VISITING ARTIST STUDIO	DULZAIDES	MW	4:15-7:00	10
NG-301-1	SITE/CONTEXT: TRANSNATURE (SAME AS SC 301-1)	ROLOFF	MW	1:00-3:45	105
NG-307-1	ADVANCED PROJECTS	DONNELLY	M	9:00-11:45/1:00-3:45	10
NG-380-1	UNDERGRADUATE TUTORIAL	DONNELLY	M	4:15-7:00	9
NG-398	DIRECTED STUDY				
PAINTING					
PA-110-1	MATERIALS OF PAINTING	GOLDMAN	TTH	9:00-11:45	117
PA-120-1	PAINTING I & II	KLEIN	M	1-3:45/4:15-7:00	117
PA-120-2	PAINTING I & II	WILSON	MW	4:15-7:00	116
PA-120-3	PAINTING I & II	COOK-DIZNEY	MW	9:00-11:45	117
PA-200-1	PAINTING II & III	CRUMPLER	T	9:00-11:45/1:00-3:45	115
PA-200-2	PAINTING II & III	MORGAN	TTH	9:00-11:45	114
PA-200-3	PAINTING II & III	REICHMAN	TTH	1:00-3:45	116
PA-200-4	PAINTING II & III	VAN PROYEN	MW	1:00-3:45	114
PA-200-5	PAINTING II & III	ELLINGSON	TTH	4:15-7:00	115
PA-200-6	PAINTING II & III	MCGAW	MW	1:00-3:45	116
PA-220-1	NIGHT PAINTING	MARTIN	TTH	7:30-10:15	115
PA-220-2	3D PAINTING/SETS (SAME AS SC 220-2)	ELDER	TTH	4:15-7:00	105
PA-300-1	UNDERGRADUATE STUDIO SEMINAR	MULRONEY	W	4:15-7:00	115
PA-380-1	UNDERGRADUATE TUTORIAL	MCGAW	M	4:15-7:00	13
PA-380-2	UNDERGRADUATE TUTORIAL	MORGAN	T	4:15-7:00	14
PA-380-3	UNDERGRADUATE TUTORIAL	ZURIER	W	1:00-3:45	13
PA-380-4	UNDERGRADUATE TUTORIAL	MULRONEY	F	1:00-3:45	14
PA-398	DIRECTED STUDY				
PHOTOGRAPHY					
PH-101-1	PHOTOGRAPHY I	WESSEL	TTH	9:00-11:45	LAB/20A
PH-101-2	PHOTOGRAPHY I	SKRIVANEK	TTH	1:00-3:45	20A/16A
PH-102-1	MATERIALS AND METHODS	HAYS	TTH	4:15-7:00	16A/20A
PH-110-1	UNDERSTANDING PHOTOGRAPHY	TBA	TTH	4:15-7:00	20A/16A

COURSE CODE	TITLE	INSTRUCTOR	DAY	TIME	ROOM
PH-111-1	TECHNICAL WORKSHOP CLASS: DIGITAL BOOK	CREEDON/DEMERRIT	F	9-11:45/1-3:45	16A/16C
PH-112-1	COLOR PHOTOGRAPHY	LOUIE	MW	9:00-11:45	20A/16A
PH-140-1	HISTORY OF PHOTOGRAPHY I	SEMPERE	M	7:30-10:15	16A
PH-202-1	LANDSCAPE: NEVADA PLUS	FULTON	TTH	1:00-3:45	16A
PH-220-1	ENVIRONMENT	DOTTO/JOHNSON	MW	1:00-3:45	16A/20A
PH-220-2	DOCUMENTARY STORY	PADILLA	TTH	9:00-11:45	16A
PH-220-3	INTODUCTION TO DIGITAL PHOTO	CREEDON	MW	4:15-7:00	20A/16A
PH-250-1	VISITING ARTIST STUDIO:HOME & FAMILY VALUES	DAHN	MW	4:15-7:00	16A/20A
PH-250-2	VISITING ARTIST STUDIO (SAME AS SC 250-2)	RICHARDS/ SWARTZENBERG	MW	9:00-11:45	16B/20B/ 106
PH-380-1	UNDERGRADUATE TUTORIAL	BLOOMFIELD	W	1:00-3:45	PSR
PH-381-1	SPECIAL PROJECTS	WESSEL	TTH	1:00-3:45	PSR
PH-391-1	SENIOR REVIEW SEMINAR	LOUIE	MW	1:00-3:45	20A/16A
PH-398	DIRECTED STUDY				
PRINTMAKING					
PR-100-1	INTRODUCTION TO PRINTMAKING	SYWULAK	MW	9:00-11:45	2
PR-103-1	PHOTO-POLYMER PRINTMAKING	OLMSTED	TTH	1:00-3:45	2/4
PR-104-1	LITHOGRAPHY I	KLUGE	T	1-3:45/4:15-7	2
PR-106-1	ARTISTS' BOOKS: BAY AREA RESOURCES	GOLDEN	F	9:00-11:45/1:00-3:45	3/4
PR-141-1	ARTISTS & THE BOOK: THE ARION PRESS EXPERIENCE	HOYEM	W	1:00-3:45	OFFSITE
PR-213-1	DIGITAL PRINTMAKING (SAME AS DT 213-1)	OLMSTED	TTH	9:00-11:45	1/DMS
PR-220-1	SPECIAL TOPICS: MONOTYPE TO SILKSCREEN	BERRY	MW	1:00-3:45	2
PR-398	DIRECTED STUDY				
SCULPTURE					
SC-101-1	BEGINNING SCULPTURE: 3D STRATEGIES	BERGER	MW	9:00-11:45	105
SC-111-1	TECHNICAL WORKSHOP (SAME AS DT-111-1)	HECKERT	F	9:00-11:45/1:00-3:45	105
SC-190-1	THEORIES OF SOCIAL SCULPTURE SEMINAR	BOWEN	F	9:00-11:45	105
SC-200-1	ART AND SCIENCE AS INVESTIGATIVE SYSTEMS	TROMBLE	TTH	1:00-3:45	16B/105
SC-220-1	SPECIAL TOPICS: SOCIAL FABRIC/FASHION INTERVENTION (SAME AS DT-220-1)	FRANCESCHINI	TTH	9:00-11:45	106/10
SC-220-2	SPECIAL TOPICS: 3D PAINTING/SETS (SAME AS PA 220-2)	ELDER	TTH	4:15-7:00	105
SC-250-2	VISITING ARTIST STUDIO (SAME AS PH 250-2)	RICHARDS/ SWARTZENBERG	MW	9:00-11:45	16B/20B/ 106
SC-301-1	SITE/CONTEXT: TRANSNATURE (SAME AS NG 301-1)	ROLOFF	MW	1:00-3:45	105
SC-380-1	UNDERGRADUATE TUTORIAL	DEFAZIO	T	1:00-3:45	105
SC-398	DIRECTED STUDY				
SCIENCE					
SCIE-110-1	ART & PHENOMENA	HUMPHREY	F	1:00-3:45	
SCIE-111-1	TOPICS IN CONTEMPORARY SCIENCE	MANSON	TH	7:30-10:15	LH
SCIE-398	DIRECTED STUDY				
SOCIAL SCIENCE					
SOCS-120-1	GLOBALISM, COMMUNICATION, PERFORMANCE	BALLIGER	T	1:00-3:45	CR
SOCS-398	DIRECTED STUDY				

Graduate COURSE SCHEDULE

COURSE CODE	TITLE	INSTRUCTOR	DAY	TIME	LOCATION
ART HISTORY SEMINARS					
ARTH 501-1	ART SINCE 1960	VAN PROYEN	M	7:30-10:15	3LH
ARTH-503-1	ART IN THE PUBLIC REALM	PRZYBLYSKI	M	9:00-11:45	3LH
ARTH-503-2	ART OF THE BLACK/AFRICAN DIASPORA	LEFALLE-COLLINS	TH	1:00-3:45	3LH
ARTH-503-3	THE RISE AND FALL OF THE AVANT-GARDE	RAPKO	T	4:15-7:00	3LH
ARTH-503-4	COMPOSING BIOLOGY	TROMBLE	M	1:00-3:45	3LH
ARTH-503-5	COLLECTIVE MEMORY: HYBRIDITY/INSCRIPTION/ TRACE	REDENSEK	TH	7:30-10:15	3LH
ARTH-503-6	NARRATIVES OF MESOAMERICAN ART	ANDERSON	T	7:30-10:15	3LH
ARTH-598	DIRECTED STUDY				
CRITICAL STUDIES SEMINARS					
CS-500-1	THE DECADES	BERKSON	T	1:00-3:45	3LH
CS-500-2	TOURISTS AND VAGABONDS	ELLIS	T	9:00-11:45	3LH
CS-500-3	INTRODUCTION TO CRITICAL THEORY	LANG	TH	9:00-11:45	3LH
CS-500-4	THE COLLECTIVE/TOTAL WORK OF ART	BOONE	W	1:00-3:45	3LH
CS-500-5	VISUALIZING MODERN CHINA	LEE	W	9:00-11:45	3LH
CS-500-6	CONTEMPORARY ART & THE MUSEUM SYSTEM	EFIMOVA	W	4:15-7:00	3LH
CS-500-7	PORTRAITURE AND SUBJECTIVITY	TBA			
CS-500-8	MEANING AND PROCESS	RAPKO	W	7:30-10:15	3LH
CRITIQUE SEMINARS					
GR-500-1	GRADUATE CRITIQUE SEMINAR	WESSEL	W	9:00-11:45	3SR2
GR-500-2	GRADUATE CRITIQUE SEMINAR	BERRY	M	9:00-11:45	3SR2
GR-500-3	GRADUATE CRITIQUE SEMINAR	MCCORMACK	W	9:00-11:45	3SR1
GR-500-4	GRADUATE CRITIQUE SEMINAR	REICHMAN	W	9:00-11:45	3SR1
GR-500-5	GRADUATE CRITIQUE SEMINAR	CRUMPLER	TH	1:00-3:45	3SR1
GR-500-6	GRADUATE CRITIQUE SEMINAR	KLEIN	W	1:00-3:45	3SR3
GR-500-7	GRADUATE CRITIQUE SEMINAR	SNIBBE	W	1:00-3:45	3SR2
GR-500-8	GRADUATE CRITIQUE SEMINAR	PRIOLA	T	4:15-7:00	3SR2
GR-500-9	GRADUATE CRITIQUE SEMINAR	GEHR	TH	1:00-3:45	3SR4
GR-500-10	GRADUATE CRITIQUE SEMINAR	ROLOFF	M	4:15-7:00	3SR1
GR-500-11	GRADUATE CRITIQUE SEMINAR	HALL	M	1:00-3:45	3SR2
GR-500-12	GRADUATE CRITIQUE SEMINAR	GRACE	TH	4:15-7:00	3SR2
GR-500-13	GRADUATE CRITIQUE SEMINAR	LABAT	T	1:00-3:45	3SR2
GR-500-14	GRADUATE CRITIQUE SEMINAR	DONNELLY	T	9:00-11:45	3SR2
GR-500-15	GRADUATE CRITIQUE SEMINAR	ELLIS	M	9:00-11:45	3SR1
GR-500-16	GRADUATE CRITIQUE SEMINAR	ELLINGSON	TH	9:00-11:45	3SR1
GR-500-17	GRADUATE CRITIQUE SEMINAR	COOK-DIZNEY	W	4:15-7:00	3SR1
POST-BACCALAUREATE SEMINARS					
PB-400-1	POST-BACCALAUREATE SEMINAR	MCCORMACK	W	1:00-3:45	3SR1
PB-400-2	POST-BACCALAUREATE SEMINAR	FULTON	T	9:00-11:45	3SR3
VISITING ARTIST LECTURE SERIES					
GR-502-1	VISITING ARTIST LECTURE SERIES	HELFAND	F	5:00-7:00	R-LH

COURSE CODE	TITLE	INSTRUCTOR	DAY	TIME	ROOM
GRADUATE TUTORIALS					
GR-580-1	GRADUATE TUTORIAL	FRANCESCHINI	M	1:00-3:45	3SR3
GR-580-2	GRADUATE TUTORIAL	MORGAN	W	1:00-3:45	3SR3
GR-580-3	GRADUATE TUTORIAL	MITCHELL-DAYTON	TH	1:00-3:45	3SR3
GR-580-4	GRADUATE TUTORIAL	CRUMPLER	TH	4:15-7:00	3SR1
GR-580-5	GRADUATE TUTORIAL	ZURIER	W	9:00-11:45	3SR3
GR-580-6	GRADUATE TUTORIAL	KUCHAR	TH	1:00-3:45	3SR4
GR-580-7	GRADUATE TUTORIAL	LIPZIN	W	9:00-11:45	3SR4
GR-580-8	GRADUATE TUTORIAL	MCDONALD	F	9:00-11:45	3SR2
GR-580-9	GRADUATE TUTORIAL	CASTANEDA	TH	4:15-7:00	3SR3
GR-580-10	GRADUATE TUTORIAL	HALL	M	4:15-7:00	3SR2
GR-580-11	GRADUATE TUTORIAL	MILLER	W	4:15-7:00	3SR2
GR-580-12	GRADUATE TUTORIAL	BOADWEE	TH	9:00-11:45	3SR2
GR-580-13	GRADUATE TUTORIAL	DULZAIDES	T	4:15-7:00	3SR2
GR-580-14	GRADUATE TUTORIAL	BERKSON	T	9:00-11:45	3SR1
GR-580-15	GRADUATE TUTORIAL	PRZYBLYSKI	M	1:00-3:45	3SR1
GR-580-16	GRADUATE TUTORIAL	FULTON	TH	9:00-11:45	3SR3
GR-580-17	GRADUATE TUTORIAL	ELLINGSON	T	9:00-11:45	3SR3
GR-580-18	GRADUATE TUTORIAL	RENE DE GUZMAN	W	4:15-7:00	3SR3
GR-580-19	GRADUATE TUTORIAL	YON	T	1:00-3:45	3SR3
GR-580-20	GRADUATE TUTORIAL	WILLIAMS	M	4:15-7:00	3SR3
GR-580-21	GRADUATE TUTORIAL	BELTRAN	W	9:00-11:45	3SR2
GR-580-22	GRADUATE TUTORIAL	ROSENBLATT	M	4:15-7:00	3SR4
GRADUATE REVIEWS					
GR-592	GRADUATE INTERMEDIATE REVIEW				
GR-594	GRADUATE FINAL REVIEW				
GRADUATE TEACHING PRACTICUM/INTERNSHIP/ TEACHING ASSISTANTSHIP					
GR-588	TEACHING PRACTICUM				
GR-596	GRADUATE INTERNSHIP				
GR-597	GRADUATE TEACHING ASSISTANTSHIPS				
GRADUATE DIRECTED STUDY					
GR-598	GRADUATE DIRECTED STUDY				
IN-595	OFF-SITE GUIDED STUDY/REVIEW				

NOTES

UNDERGRADUATE COURSE DESCRIPTIONS

MFA and Post-Bac descriptions begin on page 38.

How to read the course codes:

ARTH-100-1
The letters at the beginning of each code refer to the discipline in which the course is offered.

ARTH-**100**-1
The three-digit course number indicates the level of the course:

100 = beginning to intermediate
200 = intermediate
300 = intermediate to advanced
400 = Post-Baccalaureate Program
500 = graduate level

ARTH-100-**1**
If the course has a section number it will be at the end of the code.

Note:

To assist you in your academic planning, courses being offered for the Spring 2006 semester will be available online. The Spring 2006 Course Catalogue and Bulletin will be available prior to registration in November.

Art History

ARTH-100-1, CYNTHIA REISS

Art History A: Women in Visual Culture from Ancient Art to the Renaissance

3 UNITS

This course will examine how women have been represented in the visual arts of the Ancient, Medieval, and Renaissance periods. Specifically, we will discuss how these images have been traditionally represented over time and how they may be re-interpreted from a variety of cultural and interdisciplinary perspectives, namely feminist perspectives, that have emerged in recent years.

Among the issues to be examined are social status and gender in Roman art; the controversial debate over the possible existence of matrilineal social structures in early historical periods; the different contexts in which women artists have worked, beginning with goddess cultures and continuing to the present; the opportunities available for women in academic training in the Renaissance; the genres conducive to their work; and the ways in which that work was received, including the critical re-evaluation of craft practices.

ARTH-100 is a required course for all BFA and MFA candidates who have not satisfied the requirement elsewhere.

ARTH-100-2, HEATHER MADAR

Art History A: Crusade, Pilgrimage, Cathedral and Mosque

3 UNITS

This class will examine the art of the Christian and Muslim Middle Ages—a period spanning roughly 500–1500 CE. The class will begin with a survey of early Christian art in the context of the late Roman empire, examine the debate over imagery in the Byzantine church, and move to the period of the High Middle Ages—the age of the crusades, chivalry, feudalism and the cathedral. The course will examine the development of medieval style in media ranging from architecture and sculpture to glass painting and manuscript illumination. Yet the European Middle Ages did not exist in isolation, nor were the artistic challenges faced by the institutionalization of Christianity unique. The class will also examine Islamic artistic production in this period, focusing on the development of the mosque, issues over figural imagery, and the development of media such as manuscript painting, calligraphy, and tile work. The course will also examine several instances in this period where Christian and Islamic art intersect, for example, in the art of medieval Spain.

ARTH-100 is a required course for all BFA and MFA candidates who have not satisfied the requirement elsewhere. Satisfies the Studies in Global Culture requirement.

ARTH-101-1, KEVIN MULLER

Art History B: Western Art—Renaissance to the Present

3 UNITS
Prerequisite: ARTH-100

This lecture course focuses on the canonical works of Western art created between the Renaissance and the end of the twentieth century in order to understand how different artistic styles encode historically specific artistic, social, political, and ideological values. Our project will be threefold. First, we will train our eyes to recognize the formal qualities that characterize the major styles of art from this period. Second, we will learn to interpret these formal qualities from the point of view of the artist and his or her patrons. Third, we will consider how changes in art created over the past six hundred years reflect broad changes in society. Course readings will include artist's writings, art theory, and art criticism, all of which will provide direct insight into the past, and essays written by art historians, which will provide context for our primary source readings. This course is intended for students who desire to know the broad history of Western art since the Renaissance, either as an introduction to the history of art, as a means to fill in existing gaps in their knowledge, or as a source of ideas to inform their studio practice.

ARTH-101 is a required course for all BFA and MFA candidates who have not satisfied the requirement elsewhere.

ARTH-102-1, CELIA STAHR

Art History C

3 UNITS
Prerequisites: ARTH-101 and ARTH-102

This course will survey art since 1950. We will look at a multitude of artists and movements, analyzing both the artwork and the various critical responses to it. Furthermore, the art will be discussed within the broader political and social context. For example, when we discuss Abstract Expressionism, we will question the idea that this was a male art movement by

looking at the work of Elaine de Kooning and Lee Krasner. In order to explore this gendered perspective, we will also investigate the social and political context of 1950s America. As we move from the 1950s into the 1960s and 1970s, we will explore the shift from modernism into postmodernism within the social context of the Civil Rights movement, the Vietnam War, and the impact of television and the mass media. Particular attention will be placed upon the Feminist Art movement of the 1970s and the strands that connect it to the theoretical underpinnings of postmodernism such as deconstruction, semiotics, and multiculturalism. We will delve into artists' responses to multiculturalism and identity politics from the 1980s to the present, exploring such issues as hybridism, displacement, and the impact of colonialism.

ARTH-102 is a required course for all BFA and MFA candidates who have not satisfied the requirement elsewhere.

ARTH-120-1, TIRZA LATIMER
Special Topics in Art History: The Camera and the Body, 1839–Present
3 UNITS
Prerequisite: ARTH-100, ARTH-101, ENGL-100 and ENGL-101.

This course will survey via a series of in-depth case studies the social and technical history of photography from 1839 to the present. Emphasizing representations of the body, we will consider the ways in which the camera has changed the way we look, the way we see, and the way we remember. Students will experiment with the photographic representation of the body using any available means (digital, photo-booth, Polaroid, pinhole camera, 35mm, disposable cameras). The workshop component of the course, in addition to field trips to local museums and galleries featuring photography, will enable students to engage with the medium and its conventions in a first-hand way while learning about its social history, its cultural functions, and its technological evolution.

Satisfies an Art History Elective. Satisfies an Elective for the Center for Media Culture.

ARTH-398
Directed Study
1-6 UNITS
Prerequisite: Junior status and instructor permission.

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Art History courses also require a proposed reading list. Students may not register for more than 6 units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the student's degree.

Satisfies an Art History Elective.

COMMUNITY OPPORTUNITIES/ PROGRAMS

Courses listed in the Community Opportunities section offer students a range of opportunities in organizations off campus. They explore the cultural and social value of art making as a community, and offer prospects to explore careers in the art communities.

CO-203, JULIO CESAR MORALES
Artist/Citizen: Youth Public Media
3 UNITS

Youth Public Media is a collaborative class and project with Galeria de La Raza, a San Francisco non-profit arts organization, Youth Speaks (a youth-based writing and spoken work organization), and Yerba Buena Center for the Arts. The class will focus on arts education, mentorship, and community-based public art/social justice practices and issues within contemporary art, through lectures, readings, and discussions. The studio component for the class will be for students to develop and teach interdisciplinary-based arts curriculum and create collaborative artwork with Youth Speaks students in order to implement a multi-media art project that will be exhibited at Galeria De La Raza in the summer of 2006. Students also have the opportunity to continue teaching through a partnership with Yerba Buena Center for the Arts.

Satisfies Studio Elective. Satisfies an Elective for the Center for Public Practice.

CO-296, TBA
Undergraduate Internship
3 UNITS

Internships on or off campus are available to undergraduate students and carry 3 semester units of credit. To participate in internships for credit, students must enroll in *CO-296*. Students in the course will meet as a class at least five times each semester. If applicable, the advisor will also visit the intern's work site. The faculty advisor will be responsible for assigning the final grade for the internship, in consultation with the on-site supervisor.

Internships may be paid or unpaid by the sponsor. The intern's on-site supervisor will evaluate his or her performance at the end of the semester. The intern will also submit writ-

ten, visual, and/or other documentation of the internship experience at the semester's end.

Although a list of possible internships is available in the Student Affairs Office, students are encouraged to propose their own internships. Possibilities include working with off-campus organizations, businesses, or individuals; as a teacher, artist-in-residence, apprentice, or administrative assistant.

DESIGN+ TECHNOLOGY

DT-101-1, RICHARD RINEHART

Introduction to the Frameworks of Design and Technology

3 UNITS

This class will introduce students to the history and theory of digital media through lecture, readings, and discussion, and will give students a basic foundation of technical skills using digital media. The use of Macromedia Flash MX to create networked multimedia projects will be emphasized.

Digital media art has been practiced and theorized within frameworks of more traditional media, such as television, avant-garde art, and Fluxus art. However, the understanding of what is radically new about digital media often eludes such frameworks because digital media challenges many of the paradigms that these frameworks are built upon. The need for an original framework, which emerges from digital media is clear: we have an opportunity at this time to formulate a new framework for a new medium using new technology.

This course will take students from the earliest history of computing and electronic media to the greater impact of digital media on the world of art, design, and culture with relevant implications for the artist. The course will focus on core intentional or inherent aspects of digital and networked art. Some of these aspects are properties unique to digital media such as dynamic data, interactivity, or networking. Other aspects are subjects commonly taken up in the creation of digital work, such as telematic space, time, the body and identity, decentralized authorship and group-mind, or the extended social life of digital projects. This class will introduce the core skills necessary to employ digital media in the generative and investigative context of art and design practice.

Satisfies Design+Technology Requirement, Elective Studio for Non-Design+Technology Majors or Distribution Requirement for Photography Majors.

DT-111-1, MATT HECKERT
(SAME AS SC 111-01)

Technical Workshop: Electricity and Electronics, An Introduction for Artists

3 UNITS

Prerequisite: Core or equivalent; can be taken concurrently with Sculpture 100 or 103, Beginning Design+Technology.

One of a series of technical workshops designed to give students practical knowledge of a range of technical subjects and skills. In this workshop, co-taught by instructors from Sculpture and Design+Technology, the goal is for students to be able to understand how to wire simple circuits, choose the correct components for their systems, find the information they need to build circuits, and resolution of basic technical issues. Introductory information on the use of motors, schematics, switches, relays, sensors, micro-controllers, as well as a basic introduction to computer control (Basic or Max) will be covered in the class. This workshop is also intended as a technical foundation to *SC-203 Kinetic Sculpture/Systems* and related Design+Technology courses. There is a $35 materials fee for this course.

Satisfies Distribution 1 for Design+Technology Majors, Elective Studio for Non-Design+Technology Majors. Satisfies Sculpture/Interdisciplinary Art History Requirement or Art History Requirement for Non-Sculpture Majors.

DT-114-1, RYAN HANAU
(SAME AS PH-114-1)

Art and Design Tools Workshop: Photoshop, Illustrator, and InDesign

3 UNITS

This workshop will get you up to speed with three of the most popular and in-demand creative applications today: Photoshop, Illustrator, and InDesign. Weekly assignments will guide you toward completing your own final project.

A thorough knowledge of Photoshop is mandatory for anyone interested in producing graphics regardless of the medium: art, photography, interactive design, or animation. We will focus on three important aspects of Photoshop: importing data from a digital camera or scanner, correcting images, and painting. Illustrator is a vector based drawing program with advanced typography tools. It is an essential tool for expressing one's ideas. We will focus on three key aspects of Illustrator: drawing, typography, and layout. InDesign is an extremely effective, easy-to-use electronic publishing and page

layout application. It allows for the creation of sophisticated and elegant multi-page documents such as books, magazines, and brochures. We will cover the process of setting up a publication by working with type, artwork, styles, and layout. This course is highly recommended as preparation for *DT-218, Graphic Redesign: Challenging the Landscape of Everyday Life.*

Satisfies Distribution 1 for Design+Technology Majors, Elective Studio for Non-Design+Technology Majors. Satisfies an Elective for the Center for Word, Text, and Image

DT-116-1, ALEX MUNN
(SAME AS FM-116-1)
Game and Film Skills: 3D Modeling, Texturing and Animation Technology
3 UNITS

This is a 3D digital skills course designed to teach students the core technologies to design and develop the imagery in games and real-time animated films (Machinima). A film made using Machinima (Ma-sheen-EH-ma) is a film made with computer-generated graphics, similar to those you see in television or on film in titles like *Antz* and *Toy Story* and *Shrek*. However, unlike those features, Machinima uses graphical techniques originally developed for computer games to generate imagery.

The class will use Maya to learn polygonal modeling, UV mapping tools, texture painting, IK skeletons, and keyframe animation techniques. In addition we will explore world-building tools like the Unreal Editor to create 3D environments. Also, there will be a focus on the development of characters in games, especially the main-player character. In the conceptual area students will read and discuss ideas about "avatars" and "heroes."

DT 116 is a required course for Game Projects as Art Practice to be offered in Spring Semester 2006. Satisfies Distribution 1 for Design+Technology Majors, Elective Studio for Non-Design+Technology Majors.

DT-140-1, CRAIG BALDWIN
History of Reproducibility
3 UNITS

This course will examine the history of reproductive practice and technology in visual culture from the historical techniques of printmaking and the iterative practice of photography to the mass projections of cinema and the so-called digital revolution of the day, which is also transforming the practice of reproducibility in all of these media. The course will also pursue a strong theoretical focus on the effect of reproducible forms on ideas of genius, originality, and authenticity.

Satisfies a Major Art History Requirement or Art History Elective

DT-202-1, JON PHILLIPS
Introduction to Digital Sound Practice: From Alexander Graham Bell to PodCasting
3 Units

Through assigned readings, discussions, and the creation of sound-related projects, this course will explore the historical, conceptual, and artistic aspects of sound and remix. This course will also familiarize students with the basic concepts of current audio hardware and software.

While situating sound in an historical framework, the majority of the course will engage contemporary topics such as DJ/VJ culture, Internet Streaming Radio, MP3 PodCasting, file sharing, and copyright. Also, contemporary sound artists and their craft will be explored in addition to how to plug into current sound art activities.

Augmenting the discussion of digital sound will be the concept of remix. The general concept of remix will be explored through the framework of MESH which stands for the Mixing, Editing, Sampling, and Harvesting of different media into another—a remix. While bricolaging material is not new or exclusively dependent on contemporary technology such as the Internet and computing, these new technologies allow expansive possibilities for source material, a means for projection of ideas, and a medium for transmission of new sound content simultaneously around the world.

This course is project-driven and interdependent with the participants' own interests and goals. As such, there are no specific prerequisites in programming, math, or sound engineering. Generally, if one downloads content from the web regularly, has an email address, enjoys audio/music/sound, and/or wants to learn more about these topics, this course will enhance your art practice.

Satisfies Distribution 1 for Design+Technology Majors, Elective Studio for Non-Design+Technology Majors.

DT-204-1, BROOK HINTON
(SAME AS FM 204-1)
Digital Cinema I
3 UNITS

This course introduces students to practical skills and conceptual issues connected with using digital tools and techniques for filmmaking and cinema practice. In addition to learning the fundamental principles of digital cinematography, imaging, non-linear editing with Final Cut Pro, digital audio, and the mixing of analog and digital formats, students will explore the creative problems and possibilities introduced by the marriage of digital tools with the art of cinema. Class time will be evenly divided between lecture/demonstration, screenings of relevant work, critiques of student work, and hands-on exercises. Students will be required to complete a final project incorporating tools covered in the class, as well as short exercises assigned throughout the term.

Satisfies Filmmaking Intermediate Distribution Requirement or Elective Studio for Non-Filmmaking Majors. Satisfies an Elective for the Center for Media Culture.

DT-213-01, SUZANNE OLMSTED
(SAME AS PR-213-1)
Digital Printmaking
3 UNITS
Prerequisite: DM-101 or instructor permission

This class is an experimental lab designed to explore the potential relationship between the technologies of printmaking with those of the computer. Students will be exposed to skills that use computer applications in conjunction with printmaking techniques. A variety of image sources will be explored, such as flatbed and transparency scans, captured video stills, and digitally-rendered graphics. Print Tight copper etching plates will serve as the introductory print media. Color will be introduced through color management systems including RGB, CMYK, spot color, monochromatic, duotone, and process printing alternatives. This class is primarily technical in nature and is meant to serve as a basis for growth and exploration of the digital printmaking alternative. This is intended for students who have familiarity with Photoshop, Illustrator, or other graphics applications and want to explore beyond the inkjet output of images. There is a $35 materials fee for this course.

Satisfies Printmaking Elective, Digital Media Elective or Elective Studio for Non-Printmaking or Digital Media Majors.

DT-218-1, JOSH SINGER

Graphic Redesign: Challenging the Landscape of Everyday Life

3 Units

Prerequisite: Concurrent enrollment in DT 114 highly recommended

We live in a designed world.

Recent research claims that the average person in the United States views hundreds of objects and thousands messages per day. Design thus plays a crucial (if covert) role in shaping our everyday landscape.

This class challenges artists to use the visual language of design to achieve conceptual goals and to compete on a level playing field with popular media cultures: advertising, entertainment, and fashion. Through research, experiments, and dialog, students will develop projects that explore the authority of design in everyday life by intervening in its contexts and assuming its craft. Also, in this class we will examine the presence and functions of design in both historic and contemporary contexts. We will use the tools of design to experiment and explore how design functions and how the designed world reflects larger social transformations at work today.

The urban and media environment that surrounds us will be our research laboratory. We will execute our explorations "out there," making design propositions in the landscape of the everyday.

Satisfies Distribution 1 for Design+Technology Majors, Elective Studio for Non-Design+ Technology Majors. Satisfies an Elective for the Center for Public Practice and the Center for Word, Text, and Image.

DT-220-1, AMY FRANCESCHINI
(SAME AS SC 220-1)

Constructing the Social Fabric of What We Wear

3 Units

Clothes create a wordless means of communication. Clothes are used to protect, attract, express, identify, dissent, and create uniformity. This class is a theory and practice course, which survey's customs, currents, and modes of what people wear. Readings, visiting artists, and activities will provide a conceptual framework for projects and discussion. Sociological principles will be used to study and construct clothing; observation, mapping, and participatory design will illuminate patterns in social life. The class will survey the history and technology of fashion by looking at clothing and accessories as the active conduit through which people communicate—looking at how individuals can become both distributed and localized participants in shared experiences that can exist city-wide or on a personal scale.

This class will introduce basic sewing skills, construction of clothing, recent developments in conductive textiles, embroidered sensors, fabric switches, fabric wiring, and flexible fabric displays.

Satisfies Design+Technology Requirement, Elective Studio for Non-Design+Technology Majors. Satisifes a Major Studio for Sculpture Majors, Elective Studio for Non-Sculpture Majors. Satisfies an Elective for the Center for Media Culture and the Center for Public Practice.

DT-220-2, BRYAN JACKSON
(SAME AS NG-220-2)

Unexpected and Overlooked: Designing Divergent Narratives & Found Spaces

3 UNITS

Prerequisite: One 100- or 200-level Design+Technology course

This course will emphasize the pursuit of diverging forms of narrative, the rethinking of structural devices and narrative sources, and a study of found space as a site for investigation. Alleys, vacant buildings, the voids under stairs, and food courts, as well as other underutilized spaces create testing grounds for the investigation of the relationship between the power of site and the unfolding of narrative.

Course work will involve a physical expression of conceptual ideas through installation design involving disciplines like: video, performance, sculpture, theatrical design, interior design, and built or landscape architecture.

A series of projects will be produced during the course including various site proposals and complete documentation of a final installation. Projects are designed to engage the conceptual ideas drawn from the materials used in lecture as well as teach and test the skills needed to produce the work. The project dynamics are varied to stimulate collaboration and interdependence between students as well as foster self-reliant, personal work.

Lecture materials will mix established and emerging media makers, critical theory texts, disparate texts culled from magazines, online blogs, and prose and pop songs to illustrate ideas. Class lectures will examine forms of site-specific or found-site works including performance works by companies like Eiko and Koma, and DV8. Other forms such as Japanese Butoh and avant-garde theater will also serve as source material. Video installation and photo documentation by established and emerging installation artists will be screened.

The course will necessitate field trips to found sites, galleries, museums, and theaters. Active participation, collaboration, and individualized creative thinking are stressed as primary to the course.

Satisfies Design+Technology Requirement, Elective Studio for Non-Design+Technology Majors. Satisifes a Major Studio for New Genres Majors, Elective Studio Elective for Non-New Genres Majors. Satisfies an Elective for the Center for Media Culture and the Center for Public Practice.

DT-398

Directed Study

1-6 UNITS

Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the student's degree.

Satisfies a Major Studio Requirement, or Studio Elective.

DRAWING

DR-120-1, FRED MARTIN
DR-120-2, CAITLIN MITCHELL-DAYTON
Drawing I & II
3 UNITS

A course which combines beginning and intermediate instruction in drawing. The specific focus of the course will depend on the instructor and may vary from semester to semester. In some cases, a more specific course description may be provided in the Course Descriptions Supplement published each semester. There is a $35 materials fee for this course.

Satisfies Painting Requirement, Sculpture Requirement or Elective Studio Requirement for Non-Painting and Sculpture Majors.

DR-200-1, BRUCE MCGAW
DR-200-2, JEREMY MORGAN
Drawing II & III
3 UNITS
Prerequisite: 6 units in beginning drawing

This course provides intermediate and advanced instruction in drawing, focusing on issues such as figure and still life as well as personal and conceptual questions in aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester. In some cases, more specific course descriptions may be provided in the Course Descriptions Supplement published each semester. There is a $35 materials fee for this course.

Satisfies Painting Requirement or Elective Studio Requirement for Non-Painting Majors.

DR-202-1, BRETT REICHMAN
Anatomy
3 UNITS
Prerequisite: 3 units in beginning drawing

The goal of this course is to gain an understanding of the surface contour of the human body through knowing the parts that lie below the surface: the major bones and muscles of human anatomy. We will work towards developing an ability to visualize the skeleton within the live model through the fragmentation, classification, and reassembling of the parts, and in doing so, begin to attach the forms of musculature. Working drawings will develop with consideration to the history of anatomical drawing and its relationship to image-text. On-site drawing will provide an opportunity to draw from actual medical dissection. Class projects approach the body from a metaphorical, culturally-constructed point of view, addressing issues of society and identity. There is a $35 materials fee for this course.

Satisfies Painting Elective or Elective Studio Requirement for Non-Painting Majors. Satisfies an Elective for the Center for Art and Science.

DR-398
Directed Study
1-6 UNITS
Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the student's degree.

Satisfies Painting Elective or Elective Studio for Non-Painting Majors.

ENGLISH

ENGL-10-1, LORETTA KANE
Academic Literacy A
3 UNITS

Academic Literacy is an introduction to college level academic discourse, designed to help students develop strategies to become better readers and writers of academic texts.

The first in the series, Academic Literacy A, will lay the groundwork and will show students strategies for shaping sentences: creating logical relationships and placing emphasis. We will also work on strategies for shaping the content and structure of an expository paragraph. At the essay level, we will cover basic essay structure and the thinking strategies readers and writers use to analyze texts thoroughly and write about them effectively.

ENGL-100-1, TBA
ENGL-100-2, TBA
English Composition A
3 UNITS

This course is an introduction to forms of expository prose and will include instruction in strategies of persuasion, questions of style, and mode of argument. The focus of the course will be on learning different kinds of critical analysis and the expression of this analytic process in writing.

Satisfies the English Composition A Requirement. English Composition A is a prerequisite to English Composition B.

ENGL-100-3, DALE CARRICO
English Composition A
Ranting, Raving, Writing
3 UNITS

The word "argument" comes from the Latin arguere, to clarify. And contrary to its cantankerous reputation, the process of argumentation can be one that seeks after clarity rather than one that seeks always to prevail over difference.

We argue to inquire what are the best beliefs when we are ignorant or unsure of ourselves, we argue to interrogate our own assumptions, we argue to clarify the stakes at issue in a debate, we argue to gain a serious hearing for our unique perspective, we argue to find the best course of action in the circumstances that beset us.

This is a course in argumentative reading and writing, which means for me a course in expository writing and critical thinking. But the works we will be reading together are anything but exemplary argumentative texts. Our texts rant and rave, they are brimming with rage, dripping with corrosive humor, suffused with ecstasies. In ranting and raving, arguments are pushed into a kind of crisis, and in them rhetoric becomes a kind of poetry.

What does it tell us about argument in general to observe it *in extremis* like this? How can we read transcendent texts critically, in ways that clarify their stakes without dismissing their force? How can we communicate intelligibly to others the reactions they inspire in us and the meanings we find in them?

Satisfies the English Composition A Requirement. English Composition A is a prerequisite to English Composition B. Satisfies an Elective for the Center for Media Culture and the Center for Word, Text and Image.

ENGL-101-1, KRISTI WILSON

English Composition B: The Rhetoric of U.S. Teen Culture

3 UNITS

Prerequisite: ENGL-100

Somewhere in the margin between childhood and adulthood lies the category of the American teen. For many, being a teenager means entering the workforce for the first time. Confronted with ever-increasing academic and social pressures, highly sexualized depictions in the media, violent video games, and the very real prospect of participating in a war, it is no wonder most teen-oriented websites today address issues such as adolescent depression, suicide, violence, and drugs. On the other hand, a significant amount of media is dedicated to the celebration of this sometimes awkward, oftentimes creative, period in life associated with coming of age. In this course, you will explore the rhetoric of teen culture in the United States from a variety of perspectives using primary and secondary sources. For example, you might perform a rhetorical analysis of teen culture as it is depicted in a popular media form of your choice. You might choose to analyze a depiction of teen culture in films like *Napoleon Dynamite, Hoop Dreams,* or *Ghost World*. Alternately, you might choose to analyze teens as depicted in *Teen Magazine* or popular teen literature like the Nancy Drew/Hardy Boys detective novels. We will also use work on teens from academic journal articles about teens, research studies, or selections from books such as Murray Milner Jr's *Freaks, Geeks and Cool Kids: American Teenagers, Schools and the Culture of Consumption*, or Thomas Hine's *The Rise and Fall of the American Teenager.*

At the end of English Composition B, students are required to submit a portfolio of three essays to be evaluated by the English Composition faculty. English Composition A and B are prerequisites to the Humanities Core sequence (HUMN-200 and HUMN-201) and the Critical Theory sequence (HUMN-300 and HUMN-301). Satisfies an Elective for the Center for Media Culture.

ENGL-101-2, STACY GARFINKEL

English Composition B: Play

3 UNITS

Prerequisite: ENGL-100

What is play and what does it mean for the player? In what ways does play presuppose alternate worlds? What is the relationship between play and work; play and ritual; and play, imagination, and creativity? These types of questions posed by writers on the topic will guide our examination of the rich theory and practice of play. Readings will be both fiction and non-fiction and drawn from the fields of literature, theater, psychology, and cultural studies. Modes of play include, among others: child's play; wordplay and jokes; the lottery and other games of sport and chance; dreams, daydreams, and imaginative play; amusement parks; solitary play; free play; and theater and performance play.

Throughout the semester we will analyze and improve our writing skills as we move step by step through the process of constructing an imaginative and rigorous argument. Students should expect to submit their prose to the same kinds of analysis that will be applied to the work of published authors, counting themselves as members of the wider community of writers.

At the end of English Composition B, students are required to submit a portfolio of three essays to be evaluated by the English Composition faculty. English Composition A and B are prerequisites to the Humanities Core sequence (HUMN-200 and HUMN-201) and the Critical Theory sequence (HUMN-300 and HUMN-301).

ENGL-102-1, TBA

Continuing Practices of Writing

3 UNITS

This course offers advanced exploration of the practice and uses of critical writing, developing strategies and modes of reading and interpretation, as well as style, argument, and composition. Topics and readings vary from instructor to instructor; please refer to the Course Descriptions Supplement for a specific course description.

Satisfies a Liberal Arts or Studio Elective and is required for transfer students pending the evaluation of their Writing Placement Exam. Placement in this course also makes it a graduation requirement and a prerequisite for the Humanities Core sequence (HUMN-200 and HUMN-201) and the Critical Theory sequence (HUMN-300 and HUMN-301).

ENGL-102-2, CHRISTINA BOUFIS

Continuing Practices of Writing: Class, Race, and Incarceration

3 UNITS

This course offers advanced exploration of the practice and uses of critical writing, developing strategies and modes of reading and interpretation, as well as style, argument, and composition. This section of *Continuing Practices* will examine the way incarceration is inflected by class and race issues. We will explore the way writers depict imprisonment—as metaphorical concepts and as literal force—to comment on and critique society. Readings will include theoretical works such as Foucault's *Discipline and Punish*, as well as contemporary texts on America's growing prison-industrial complex. Emphasis is on teasing out the various meanings of incarceration and on making connections between race, class, and incarceration.

Texts: Adrian Nicole LeBlanc, *Random Family*; Dannie Martin and Peter Sussman, *Committing Journalism;* Hubert Selby Jr., *Requiem for a Dream.*

Satisfies a Liberal Arts or Studio Elective and is required for transfer students pending the evaluation of their Writing Placement Exam. Placement in this course also makes it a graduation requirement and a prerequisite for the Humanities Core sequence (HUMN-200 and HUMN-201) and the Critical Theory sequence (HUMN-300 and HUMN-301). Satisfies an Elective for the Center for Media Culture.

ENGL-106-1, BILL BERKSON
Narration and Figure
3 UNITS
Prerequisite: ENGL-100 and ENGL-101

In this course students will be encouraged to write poetry and prose—and plays in either or both—with special attention to the possibilities of telling what they know and/or imagine from actual life, as well as of the pronouns ("I," "you," "she," "we," "they," and so on) that may be involved. "What is happening to me, allowing for lies and exaggerations which I try to avoid, goes into my poems." This stunning remark by Frank O'Hara suggests an infinitely discussible range of subject matters for imaginative writing; we will discuss it, as well as the range of O'Hara's poetry, prose, and plays, as the basis for individual projects. We will write in various given forms and modes: dream narratives, "I do this I do that" poems, collaborations, portraits, on-site descriptions, collages, memory tales, mini-stories, dramatic monologues, movie scripts, and sonnets. Other writers to be discussed include: Thomas Wyatt, John Ashbery, Robert Creeley, Gertrude Stein, Bernadette Mayer, Joanne Kyger, William Carlos Williams, Ted Berrigan, John Keats, Elizabeth Bishop, and James Schuyler.

Required texts: *The Collected Poems of Frank O'Hara* (UC Press paperback); *Teachers & Writers Handbook of Poetic Forms*, Ron Padgett, ed.; *Making Your Own Days*, Kenneth Koch.

Satisfies a Liberal Arts Elective. Satisfies an Elective for the Center for Word, Text, and Image.

ENGLISH AS A SECOND LANGUAGE

ESL-10-1, TBA
English as a Second Language
0 UNITS

This course will focus on the language skills necessary to communicate at the college level with special emphasis on the critique process at SFAI. Class activities and assignments will focus on speaking and listening practice, vocabulary development, reading comprehension, and writing fluency. Topics for discussion will range from art discourse to global culture.

FILMMAKING

STUDIO COURSES MAY BE SUBJECT TO A MATERIALS FEE.

FM-101-1, JANIS CRYSTAL LIPZIN
FM-101-2, JEANNE LIOTTA
Filmmaking I
3 UNITS

This course is a practical hands-on introduction to filmmaking. Its primary aim is for students to come away with a working knowledge of issues pertaining to filmmaking and a moving image language. Emphasis will be placed upon visual/temporal developments, working with technology, and developing an understanding of the basics of film language and grammar. We will strive to stretch and expand beyond the ways film has traditionally been used in the industry and instead, explore various definitions of the medium as it is used by artists. We will work in 16mm, super-8, and regular 8mm formats. Projects include making a film without a camera, hand-processing, in-camera editing, non-conventional film projection, and an editing study of movement as motion or as change. Students are encouraged to attend weekly specialized Technical Workshops which meet on Wednesdays third period for at least the first half of the semester. There is a $35 materials fee for this course.

Satisfies Filmmaking Requirement or Elective Studio for Non-Filmmaking Majors. Satisfies an Elective for the Center for Media Culture.

FM-102-1, JEFF ROSENSTOCK
Specialized Technical Workshops
0 UNITS

These weekly film production workshops supplement Filmmaking I: Introduction to Filmmaking, and are intended to introduce students to basic technical concepts and film production techniques in order to make them more at ease with the tools that are available. Each week will cover a different aspect of film production in a hands-on workshop atmosphere. *Filmmaking I: Introduction to Filmmaking* students—in particular those who are Filmmaking majors—should not schedule another class for this time.

FM-112-1, KERRY LAITALA
Motion Graphics I
3 UNITS
Prerequisites: FM-101 and one Film History course, both of which may be taken concurrently with FM-112

Motion Graphics I primarily deals with the film material itself. It will cover the fundamentals of working with film such as exposure, frame rates, and other logistics. The first half of the course will teach direct techniques such as photogram processes, contact printing, as well as painting and scratching on film. The second half of the course will introduce students to working with the Bolex 16mm camera and re-photography techniques. The students will also learn to use an Analyst Projector and the Intervalometer. Topics will include stop-motion techniques, rear screen projection, the creation of masks, layers, and mattes. We will explore how cinema can be transformed through the material itself, where a cross-pollination of forms will be achieved. Time, speed, and motion will concurrently converge to blend, interweave, and overlap staccato movements creating a complicated, contrapuntal tapestry of visual codes.

Satisfies Filmmaking Intermediate Distribution Requirement or Elective Studio for Non-Filmmaking Majors.

FM-113-1. GEORGE KUCHAR
AC/DC Psychotronic Teleplays
3 UNITS
Prerequisites: FM-101 and one Film History course, both of which may be taken concurrently with FM-113

This is a production class/workshop in which the class works together on a project that involves the Film Program's cameras and check-out room, plus anything that students want to bring in—e.g., video, film, shadows, slides, painting, and sculpture. Everything is utilized to achieve the goal of turning out an artistic moving picture in video format so that students can take home a copy. There will be guest lecturers and video/film screenings. No prior moving picture production experience is required.

Satisfies Filmmaking Elective or Elective Studio for Non-Filmmaking Majors. Satisfies an Elective for the Center for Media Culture.

FM-116-1, ALEX MUNN
(SAME AS DT-116-1)
Game and Film Skills: 3D Modeling, Texturing, and Animation Technology
3 UNITS

This is a 3D digital skills course designed to teach students the core technologies to design and develop the imagery in games and real-time animated films (Machinima). A film made using Machinima (Ma-sheen-EH-ma) is a film made with computer-generated graphics, similar to those you see in television or on film in titles like *Antz*, *Toy Story*, and *Shrek*. However, unlike those features, Machinima uses graphical techniques originally developed for computer games to generate imagery.

The class will use Maya to learn polygonal modeling, UV mapping tools, texture painting, IK skeletons, and keyframe animation techniques. In addition we will explore world-building tools like the Unreal Editor to create 3D environments. Also, there will be a focus on the development of characters in games, especially the main-player character. In the conceptual area, students will read and discuss ideas about "avatars" and "heroes."

FM-116-1 is a required course for Game Projects as Art Practice to be offered in Spring Semester 2006. Satisfies Distribution 1 for Design+Technology Majors, Elective Studio for Non-Design+Technology Majors.

FM-140-1, ERNIE GEHR
History of Film: An Introduction
3 UNITS

"Cinema is an invention without a future." (Louis Lumiere, 1895)

In spite of this prediction by one of cinema's early pioneers, film went on to become a major art form, and express better than any other medium the hopes, visions, fantasies, fears, and realities of the twentieth century. In the course of the semester we will highlight some of these developments through a selection of narrative, experimental, and documentary films from 1895 to the present. Topics to be considered in this process include: film's interaction with other mediums and art movements; the rise and development of narrative; "silent" comedy; cinema as a tool of inquiry and meditation as well as propaganda, education, and persuasion; cinema as carnal knowledge and visceral thrills; representation and abstraction; cinema of revolt and social change; film as immediate sensory experience and an expression of ecstasy and the sublime. Overall, our aim is to establish a basis for an intelligent inquiry into the possibilities and uses of film, as well as an appreciation of a wide range of cinematic works.

Satisfies Filmmaking Art History Requirement part 1 or Art History Elective. Satisfies an Elective for the Center for Media Culture.

FM-200-1, JUN JALBUENA
Sound and the Sync of Sometimes
3 UNITS
Prerequisites: FM-101

Sound is a picture. Sound is a sync. Sync is never always. Sync is exciting because of the seductive visceral connect of sometimes. It's like the violent whack of the stick hitting the puck in a televised hockey game, which sends your eyes running after the rapid silent movement of that projectile skating through the chaos of legs, bodies, and the turbulence of the synchronous swarm of the high-impact contact of the competitive perceptual spectacles of disconnecting connects. Hockey as billion dollar public spectacle had to be first visualized, constructed, fabricated, and produced as a dynamic motion picture and sound experience in a consumer 20-inch monitor with built-in speakers. The point is not to measure the value and meaningfulness of hockey as a sport, activity, or a discourse on the valorization of violence. The perspective is to understand how hockey, as the action of behavior, is a form of sync. Sound is a resonator, or a reverberating echo through the chambers and drums of our ears because of the friction of contact. Sound is physical. The goal of the class is to produce10-15 sound pieces or sound experiments where sound is experienced as tangible and touches people by first touching their skin with that vibrant velocity of the echoes of overwhelms, emotions, and envelopes.

Satisfies Filmmaking Intermediate Distribution Requirement or Elective Studio for Non-Filmmaking Majors. Satisfies an Elective for the Center for Media Culture.

FM-201-1, ANITA CHANG
Personal Documentary Film: Alternative Representations
3 UNITS
Prerequisites: Intro to Film or permission of instructor

This course combines hands-on film/videomaking exercises with historical, theoretical, and stylistic considerations of personal and cultural

representations employed by documentary filmmakers. Discussions will cover ethical issues in documentary production as a practice of representation; evidence and realist aesthetics; ethnographic tradition and experimentation; personal and intercultural cinema; experiments in documentary narrativity and subjectivity; and the role of sound and technology.

Satisfies Filmmaking Intermediate Distribution Requirement or Elective Studio for Non-Filmmaking Majors. Satisfies an Elective for the Center for Media Culture.

FM-204-1, BROOK HINTON
(SAME AS DT-204-1)
Digital Cinema I
3 UNITS

This course introduces students to practical skills and conceptual issues connected with using digital tools and techniques for filmmaking and cinema practice. In addition to learning thefundamental principles of digital cinematography, imaging, non-linear editing with Final Cut Pro, digital audio, and the mixing of analog and digital formats, students will explore the creative problems and possibilities introduced by the marriage of digital tools with the art of cinema. Class time will be evenly divided between lecture/demonstration, screenings of relevant work, critiques of student work, and hands-on exercises. Students will be required to complete a final project incorporating tools covered in the class, as well as short exercises assigned throughout the term.

Satisfies Filmmaking Intermediate Distribution Requirement or Elective Studio for Non-Filmmaking Majors. Satisfies an Elective for the Center for Media Culture.

FM-220-1, BROOK HINTON
High Definition Workshop
3 UNITS

A workshop in advanced video production and post-production which trains students to work with SFAI's Ears XXI High Definition Research Laboratory. Students will learn the complete process of producing, editing, and online finishing using the Sony Cine-Alta HDCam, offline editing tools, and the Final Cut Pro-based online facilities in the lab. The course also provides instruction in related professional-level production techniques and conceptual and aesthetic particularities of the medium. Students satisfactorily completing this course will be certified to work with the lab's equipment in certain other advanced production courses while studying at SFAI.

Satisfies Filmmaking Elective or Elective Studio for Non-Filmmaking Majors.

FM-301-1, JEANNE LIOTTA
Advanced Film: How to Philosophize With a Flicker
3 UNITS
Prerequisites: FM-101

Virgil's classic refrain "Mirabile Visu!" from the *Aeneid* suggests a confrontation with a wondrous sight so amazing it can scarcely be expressed with words. This ancient dilemma of how to manifest the experiential, the ineffable, or the invisible has driven artists of all mediums to the thresholds of representations and forms.

This course aims to ground cinema in the immediate sense of discovery that marked its very beginnings by engaging in a variety of class experiments and mining our perceptions of time and space. Hollis Frampton reminds us that in both science and art, to experiment is to make our thinking concrete. Be prepared to explore and digress as we work directly with our medium to arrive at and wrestle with the rigors of abstraction, the reality of illusion, and the sound of nothing, practicing eternity with a camera. Further your craft skills in camera- and non-camera work, chemistry, modes of projection, aesthetics of editing, and sound as landscape.

Courageous acts of films and video will be hungrily devoured, meditated upon, lambasted, and loved too well. Listening in the dark, readings galore, field trips, and hybrid articulations will also be part of this class. Individual film and sound projects will be undertaken and guided by students' own curiosities and interests, with a final collaborative event, to be discovered collectively. Maps not included. There is a $35 materials fee for this course.

Satisfies Filmmaking Elective or Elective Studio for Non-Filmmaking Majors. Satisfies an Elective for the Center for Media Culture.

FM-380-1, JANIS CRYSTAL LIPZIN
Undergraduate Tutorial
3 UNITS
Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with them a minimum of three times per semester.

Satisfies Filmmaking Elective or Elective Studio for Non-Filmmaking Majors.

FM-398
Directed Study
1-6 UNITS
Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the student's degree.

Satisfies a Major Studio Requirement, or Studio Elective.

HUMANITIES

HUMN-200-1, HEATHER MADAR

Humanities Core A
Society and Culture in the Middle Ages

3 UNITS

Prerequisites: ENGL-100 and ENGL-101 (or ENGL-102 for transfer students with Composition A and B transfer credit).

This class will provide an in-depth analysis of medieval culture in the West, looking at social, historical, and cultural developments from c. 1000–1400. The course will take a thematic approach, and examine issues such as the crusades; cross-cultural interaction in the Middle Ages; the chivalric code and its reflection in literature; difference in the Middle Ages; class issues and the social role of artists; the role and experience of medieval women; and the plague. The class will be based on a series of primary texts, and supplemented by contemporary historical and theoretical writing. Key texts will include writings by the medieval nun Hildegard of Bingen, Bocaccio's *Decameron*, Marco Polo's *Travels*, and selections from Carolyn Bynum's *Holy Feast, Holy Fast*.

This course is followed in the spring by Humanities Core B; together, the two courses are the prerequisites to HUMN-300 and 301, Critical Theory A and B. With HUMN-201 it satisfies the Humanities Core.

HUMN-200-2, CAROLYN DUFFEY

Humanities Core A
From Antiquity through the Middle Ages: Encountering the Other through Love and War

3 UNITS

Prerequisites: ENGL-100 and ENGL-101 (or ENGL-102 for transfer students with Composition A and B transfer credit).

By analyzing the representations of cultural encounters, specifically those interactions produced by love and war in the period from Antiquity to the late Middle Ages in the Mediterranean Basin and in parts of Europe and the Near East, this course is designed to examine the pressure points in the early cultural, political, and literary development of this region. Beginning with epics from the ancient Mediterranean area, we will explore how the "other" is perceived by Homer in relation to such representations in the *Journey of Gilgamesh*. We will examine how the sacred marriage texts of Sumer and Egyptian love poems from the second and third millennium B.C.E. produce a dialogue with the biblical *Song of Songs*. And we will look at how Plato's *Symposium* and Euripides' *Medea* interrogate gender in the classical Greek world where power, pedagogy, sexual preference, and love, and revenge by the outsider "barbarian" woman are played out.

In the Middle Ages a female outsider in the figure of Christine de Pizan, France's first self-supporting woman writer, poses questions about gender, sexuality, misogyny, and authority in the debate she stages between her books and the texts of Dante and Boccaccio. Medieval texts on sexual physiology and the obscene thirteenth century French fabliaux will contextualize Christine's debate. The last segment of the course will focus on medieval East-West encounters represented in Crusade narratives, responses by twelfth and thirteenth century Arab historians, and Edward Said's insights in Orientalism.

Additionally, identifying contemporary parallels to these early texts will be part of this course. Examples of what we may look at include Caribbean poet Derek Walcott's re-reading of Homer from the "other's" perspective; the film *A Dream of Passion*, a contemporary re-telling of Medea as desperate mother; and Tamim Ansary's response as an Afghan American to 9/11 in *West of Kabul* as it relates to our readings of the medieval Crusades.

This course is followed in the spring by Humanities Core B; together, the two courses are the prerequisites to HUMN-300 and 301, Critical Theory A and B. With HUMN-201 it satisfies the Humanities Core. satisfies the Studies in Global Culture requirement.

HUMN-200-3, KRISTI WILSON

Humanities Core A
High Drama: Comedy, Tragedy, and Satire in Ancient Athens and Rome

3 UNITS

Prerequisites: ENGL-100 and ENGL-101 (or ENGL-102 for transfer students with Composition A and B transfer credit).

According to classicist Mary-Kay Gamel, every ancient Greek or Roman theatrical performance was an experiment in pushing social boundaries. As such, ancient drama, like sculpture and philosophical writings, provides us with a window into life in classical Athens and in ancient Rome. In this course we will examine ways in which Greek drama reflected a reorganization of religious and social values that took place during the fifth century BCE. By looking at such tragedies as Oedipus Rex and *Medea*, and comedies like *The Clouds* and *The Birds*, we will explore the ways in which the austere faith, sense of divine justice, and hope for a democratic regime that are found in the works of Aeschylus, are then questioned in the slightly later works of Sophocles and Euripides, and downright lampooned in the political comedies of Aristophanes. We will also examine how, hundreds of years later in the context of the Roman Republic, concerns about slavery, class hierarchy, moral values, and the growing discrepancy between rich and poor played out on the Plautine stage. Overall, this course combines a consideration of drama as a poetic response to an array of intellectual concerns in and around ancient Greece and Rome, with an introductory overview of ancient stagecraft and the parameters of ancient dramatic genres. Whenever possible, we will view cinematic adaptations of our texts and discuss their relevance for contemporary culture.

Possible Films:

Medea (versions by Pier Pasolini and Lars Von Trier), *The Producers, Fellini's Satyricon, Oedipus at Colonus* (Lee Breuer), *A Funny Thing Happened on the Way to the Forum*

Texts:

Sophocles, *Oedipus the King, Antigone, Oedipus at Colonus*

Aeschylus, *The Persians*

Euripides, Medea, *The Bacchae*

Aristophanes, *The Birds, The Clouds, Lysistrata, The Frogs*

Plautus, *The Braggart Soldier, The Brothers Menachmus*

Petronius, *The Satyricon*

This course is followed in the Spring by Humanities Core B; together, the two courses are the prerequisites to HUMN-300 and 301, Critical Theory A and B. With HUMN-201 it satisfies the Humanities Core.

HUMN-201-1 ROBIN BALLIGER

Humanities Core B
Identity and Difference in the Making of the Modern World

3 UNITS

Prerequisites: HUMN-200; ENGL-100 and ENGL-101 (or ENGL-102 for transfer students with Composition A and B transfer credit).

"The West is not in the West. It is a project, not a place." This quote from Caribbean literary critic, Edouard Glissant, thematizes this interdisciplinary course on the historical emergence and modern dominance of the West. Thinking of the West as a "project" fosters inquiry into

the particular character of the West, even as this "project" disavows particularity through the deployment of universalizing discourses on human nature and civilization in philosophy, art, literature, and political thought. Importantly, the course will hold in tension a sense of "project" and "place" by examining the West in the broader context of colonialism, and how political rationalities of metropolitan power were produced in everyday practices, and contested encounters, as much as in meta-narratives. Beginning with the Renaissance and centering on modernity, the course will explore the "making" of the modern world as a process of "transculturation," even as dominant discourse emphasized difference and inequality. Through various forms of cultural production (including the visual arts, music, novels, journal entries, sociological and scientific texts, philosophy, etc.), the course will historicize and consider the contemporary relevance of comparative ethnology and modern conceptions of race, class, gender, and sexuality; nation-building projects and the spread of capitalism; scientific and Enlightenment revolutions and their critique in religion, romanticism, and the "anti-humanism" of contemporary poststructuralism. Historical texts will often be taught in relation to contemporary issues and writings to illustrate how the "modern" episteme impacts contemporary thought and life.

This course should be taken immediately following HUMN-200, since both courses are prerequisite to HUMN-300 and 301, Critical Theory A and B. With HUMN-200 it satisfies the Humanities Core. Satisfies an Elective for the Center for Media Culture.

The **CRITICAL THEORY** sequence develops students' facility in understanding and assessing theoretical models such as psychoanalysis, historical and dialectical materialism, structuralism and semiotics. This, in turn, will extend their understanding of the visual image, the written word, and cultural phenomena. Critical Theory A sections survey developments in the field and differ primarily in their reading lists:

HUMN-300-1, JONATHAN LANG

Critical Theory A

3 UNITS

Prerequisites: HUMN-200 and HUMN-201; ENGL-100 and ENGL-101 (or ENGL-102 for transfer students with Composition A and B transfer credit).

Michel Foucault, *History of Sexuality vol. I: an Introduction* (excerpts)

André Gide, *The Immoralist*

E. M. Forster; *A Passage to India*

Karl Marx and Frederic Engels, *The Communist Manifesto* (excerpts)

Toni Morrison, *Beloved*

Vertigo (dir. Alfred Hitchcock)

The Talented Mr. Ripley (dir. Anthony Minghella)

I am Cuba (dir. Mikhail Kalazhikov)

Plus additional readings by Freud, Poe, Laura Mulvey, and Raymond Williams.

Satisfies a Liberal Arts Residency Requirement in sequence with HUMN-301. HUMN-300 is offered in the fall and is prerequisite to HUMN-301. Satisfies an Elective for the Center for Media Culture.

HUMN-300-2, ERIK SCHNEIDER

Critical Theory A

3 UNITS

Prerequisites: HUMN-200 and HUMN-201; ENGL-100 and ENGL-101 (or ENGL-102 for transfer students with Composition A and B transfer credit).

Maurice Blanchot, *Awaiting Oblivion*

Friedrich Nietzsche, *Beyond Good and Evil*

Arthur Rimbaud, *Collected Poems*

Gertrude Stein, *The Autobiography of Alice B. Toklas*

Monique Wittig, *The Lesbian Body*

Reader including essays and letters from: Georges Bataille, Gilles Deleuze and Felix Guattari, Derrida, Emerson, Freud, van Gogh, William James, and others

Satisfies a Liberal Arts Residency Requirement in sequence with HUMN-301. HUMN-300 is offered in the fall and is prerequisite to HUMN-301. Satisfies an Elective for the Center for Media Culture.

HUMN-300-3, DORE BOWEN

Critical Theory A

3 UNITS

Prerequisites: HUMN-200 and HUMN-201; ENGL-100 and ENGL-101 (or ENGL-102 for transfer students with Composition A and B transfer credit).

Andreas Huyssen, *After the Great Divide*

Arjun Appadurai, "Disjuncture and Difference" and "Global Ethnoscapes," in *Modernity at Large*

Michael Hardt and Antoni Negri, "Mixed Constitution," in *Empire*

Dilip Parameshwar Gaonkar, "On Alternative Modernities," in *Alternative Modernities*, ed. Dilip Parameshwar Gaonkar

Dipesh Chakrabarty, "Adda, Calcutta: Dwelling in Modernity," in *Alternative Modernities*, ed. Dilip Parameshwar Gaonkar

Sigmund Freud, "Mourning and Melancholia" and "The Ego and the Id," in *The Freud Reader*, ed. Sigmund Freud; "Fetishism," in *Sexuality and the Psychology of Love*

Judith Butler, "Prohibition, Psychoanalysis, and the Production of the Heterosexual Matrix," in *Gender Trouble: Feminism and the Subversion of Identity*

Jeff Nunokawa, '"All the Sad Young Men: AIDS and the Work of Mourning," in *Inside/Out: Lesbian Theories, Gay Theories*, ed. Diana Fuss

Judith Butler, "Melancholy Gender/Refused Identification," in *The Judith Butler Reader*, ed. Sarah Salih, Judith Butler

Douglas Crimp, "Mourning and Militancy," in *Melancholia and Moralism*

E.L. McCallum, "Two Kinds of Object Relations: Melancolia and Fetishism," in *Object Relations*

Karl Marx, from "Capital" in *Karl Marx: Selected Writings*, ed. David McLellan

Guy Debord, *The Society of the Spectacle; Comments on the Society of the Spectacle*

Timothy Bewes, *Reification: Or The Anxiety of Late Capitalism*

Dean McCannell, *The Tourist: A New Theory of the Leisure Class*

Jean-Charles Massera, "The Lesson of Stains (Towards an aesthetics of reconstitution)", in *The Third Memory*

Satisfies a Liberal Arts Residency Requirement in sequence with HUMN-301. HUMN-300 is offered in the fall and is prerequisite to HUMN-301. Satisfies an Elective for the Center for Media Culture.

HUMN-300-4, DALE CARRICO

Critical Theory A

3 UNITS

Prerequisites: HUMN-200 and HUMN-201; ENGL-100 and ENGL-101 (or ENGL-102 for transfer students with Composition A and B transfer credit).

Critique:

Richard Rorty, "Hope in Place of Knowledge"

Karl Marx and Friedrich Engels, *The German Ideology*

Oscar Wilde, "The Decay of Lying"

Roland Barthes, *Mythologies*

Louis Althusser, "Ideology and Ideological State Apparatuses"

Subjection:

Michel Foucault, *History of Sexuality, Part One* (excerpts)

Wendy Brown, "Wounded Attachments"

Judith Butler, "The Lesbian Phallus and the Morphological Imaginary"

Franz Fanon, *Black Skin, White Masks* (excerpts)

Gayatri Spivak, "History"

Prostheses:

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction"

Marshall McLuhan, "Understanding Media" (excerpts)

Laura Mulvey, "Visual Pleasure and Narrative Cinema"

Hannah Arendt, *The Human Condition* (excerpts)

Donna Haraway, "A Manifesto for Cyborgs"

Satisfies a Liberal Arts Residency Requirement in sequence with HUMN-301. HUMN-300 is offered in the fall and is prerequisite to HUMN-301. Satisfies an Elective for the Center for Media Culture.

HUMN-301-1, DORE BOWEN

Critical Theory B: Theories of Human Engagement in a Technological World

3 UNITS

Prerequisites: HUMN-300; HUMN-200 and HUMN-201; ENGL-100 and ENGL-101 (or ENGL-102 for transfer students with Composition A and B transfer credit).

Although technology has stretched the contours of time and space, humans still exist as social and embodied beings. This course studies the various ways in which the human relationship to self, to the other, to the image, and to the environment has altered along with technological change. Students will read both classic theoretical essays (by, for instance, Walter Benjamin and Martin Heidegger) as well as contemporary contributions concerning this topic (by, for instance, Katherine Hayles, Hubert Dreyfus, and Vivian Sobchack). Topics covered include telepresence, the relationship between the analogue and digital image, and new subject formations enabled by technology. Theoretical concepts will be discussed in dialogue with artworks and cultural artifacts that interrogate the desire for intimacy and embodiment via technological mediation.

Satisfies a Liberal Arts Residence Requirement and must be taken in sequence with HUMN-300. Satisfies an Elective for the Center for Media Culture and the Center for Art and Science.

INTERDISCIPLINARY

IN-100-1, SUZANNE OLMSTED

IN-100-2, CHARLES BOONE

IN-100-3, RICHARD BERGER

IN-100-4, MILDRED HOWARD, PAUL KLEIN

Contemporary Practices

3 UNITS

Contemporary Practices is the first phase in an education that takes visual culture as the center-point for inquiries into all aspects of humanity. The cross-disciplinary focus of Contemporary Practices introduces the entering student to the unique education environment of the Art Institute and prepares her/him for active participation in the Institute's community.

Contemporary Practices has two components in the year-long experience. During the first semester students will rotate through four thematic Seminar/Workshops that will introduce students to the disciplines, faculty, and facilities so they can make informed curricular choices; to the dynamics and processes of the academic and studio courses, such as the critique; to the ideas and forces linking visual culture, professional artists, and the community; and to the resources in the Bay Area that will be an integral part of their education.

In the second semester students choose an entry-level studio course from among the disciplines, and also take the second semester Contemporary Practices Seminar. This combination provides students with the opportunity to develop critique skills across disciplines. The interdisciplinary learning environment allows entering students to proceed to advanced studies involving visual, material, conceptual, contextual, and spatial languages, and to participate in the development of their own challenging and innovative course of study.

Students choose one entry-level course from the following list to take during their second semester:

Design+Technology DT-101, DT-102
Filmmaking FM-101, FM-102
New Genres NG-101, NG-110
Painting DR-120, PA-120
Photography PH-101, PH-102
Printmaking PR-100, PR-104
Sculpture SC-101, SC-102

IN-190-1, ANN CHAMBERLAIN/
JEANENE PRZYBLYSKI
The Center for Public Practice Interdisciplinary Seminar Dialogues in Public Practice
3 UNITS

This course will coordinate a series of guest speakers and "practicum-like" opportunities for art making and critique that will form the first foundation course for the Center for Public Practice. Speakers will draw from the worlds of politics, policy-making, architecture, design, environmentalism, historical ecology, parks administration, transportation, etc., as well as art. The goal will be to complicate and elaborate students' notions about "publics," "publicness," and "public space," as well as to ask them to question the ways in which they might de-compartmentalize art and other modes of practice, by drawing on psychology, history, (memory), surveillance, and theories of urbanism, communication, and social interaction broadly defined. In-class discussions will be combined with studio visits and critiques to keep questions of practice close at hand.

Satisfies a Major Studio Requirement or Studio Elective. Satisfies an Elective for the Center for Public Practice.

IN-190-2, MEREDITH TROMBLE
The Center for Art+Science Interdisciplinary Seminar From Miracles to Molecules: Topics in Art+Science
3 UNITS

In the modern era art and science evolved as distinct creative domains, filling different niches in our cultural ecology. We will trace the development of "art" and "science" from alchemy to academy; tie together the histories of chemistry, optics, and painting; consider the impact of the 1834 discovery of photography on "truth" or "realism" in both domains; examine the turn-of-the-20th-century appearance of "invisible" realms in both abstract art and scientific imaging; and study the major art/science/technology collaborations in the 1950s, which included artists such as Robert Irwin and Robert Rauschenberg, scientists and engineers such as Richard Feynman and Billy Kluver, and corporations such as IBM. We will also look at genius narratives and feminist critiques as we analyze the effect of broad cultural context on both domains. Students will visit a research lab and be introduced to the work of key artists and scientists. Assignments include an experiment and a pictorial essay with a short presentation.

Satisfies a Major Studio Requirement or Studio Elective: Satisfies an Elective for the Center for Art+Science.

IN-190-3, PAUL KLEIN
The Center for Media Culture Interdisciplinary Seminar Media Fever: Taking the Temperature of Culture
3 UNITS

In this seminar, students will explore the ways in which different media taken collectively, including film, video, photography, sound, and digital media, shape—and are shaped by—meanings that reside outside of the media image itself. During the seminar, concepts that construct meanings for mediated images, including intention, coding/decoding, truth, aesthetics, ideology, value, power, knowledge, context, identity, and community, will be examined. Guests who work in the various arenas of media studies and artistic practice, and whose work investigates and interrogates these concepts, will participate in class sessions. The goal of this seminar is to offer students the opportunity to question media formation, develop critical skills, and in the process encourage an artistic practice that acknowledges the cultural and aesthetic shifts of diverse societies.

Satisfies a Major Studio Requirement or Studio Elective. Satisfies dn Elective for the Center for Media Culture.

IN-190-4, ROBIN GIANATTASSIO-MALLE
The Center for Word, Text, and Image Interdisciplinary Seminar Language and Picturing in Contemporary Culture
3 UNITS

In their collaboration, words, text, and image are more than separate messengers, and seminar students will gain insight and distinctive perspectives from which to create a new dynamic with visual and aural language as they develop content through the interaction of these elements. In this seminar/studio, students will use drawing processes, recorded interview techniques, and written narratives to develop work that springs from the intersection of word and image.

Students will have an opportunity to use investigative skills, apply principles of journalism, documentary, and narrative approaches by using material from their own lives, their local communities, as well as from global news and current affairs. Students are encouraged to use inventive processes as they juxtapose words, text, and images with reference to work by contemporary artists as well as cultural and commercial communication material.

We will also consider the historical context in which the current culture of language has arisen. Who was Gutenberg? What does it mean to "publish"? Why are libraries important—or are they? Who owns words and images? What's censorship?

Using the basic ways we learn to read, students will experiment with ways of drawing that parallel verbal expression. Students will explore how a signifying system can develop and introduce contrasts that shape the content beyond mere description. This process of "play" which stimulates and clarifies visual and verbal discovery will take students through a content building process that reveals how text may drive or dominate content. Students will gain experience with work in aural and written as well as visual media.

Guest lectures, field trips, selected readings, and reproductions of written, aural, and visual contemporary art and commercial production to be assigned as reference.

Satisfies a Major Studio Requirement or Studio Elective. Satisfies an Elective for the Center for Word, Text, and Image.

IN-290-1, JOHN DEFAZIO
Junior Seminar
3 UNITS
Prerequisite: IN-190

This course is composed of weekly meetings that promote detailed analysis and critical discussion of student work. Students are encouraged to present a body of work for group discussions stressing long-term progress and a variety of styles. Students from any discipline are encouraged to enroll.

Satisfies a Studio Elective and is required for the Interdisciplinary Major.

IN-390-1, JOVI SCHNELL
IN-390-2, JOHN DEFAZIO
Senior Seminar
3 UNITS
Prerequisite: Senior standing or portfolio review

This course provides an opportunity for seminar format presentation and review of studio

work in the senior year of the BFA program. The strength of this seminar is the development of an on-going critical dialogue with members of the seminar. This critical discourse will further prepare students for continued development of their studio endeavors after graduation. A final summary statement is required.

Satisfies a requirement for all graduating seniors.

IN-398
Directed Study
1-6 UNITS
Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the student's degree.

Satisfies a Major Studio Requirement or Studio Elective.

JUNIOR SEMESTER OF INDEPENDENT STUDY

Academically outstanding undergraduates in their junior year may propose an Independent Study project of one semester in length, to be undertaken away from the Bay Area. Independent Study projects will be subject to the approval of the Registrar, a studio faculty sponsor, and the Dean of Academic Affairs. A liberal arts component requires an additional proposal; please consult the Registrar for complete application procedures and guidelines. Independent Study credit shall not exceed twelve (12) semester units for studio credit and shall not exceed three (3) semester units in liberal arts. The total studio and liberal arts credit allowable for Independent Study shall not exceed fifteen (15) units.

Only one semester or one summer session of Independent Study shall be allowed for any student.

MATHEMATICS

MATH-100-1, KEITH MANSON
Principles of Mathematics
3 UNITS

The primary purpose of this course is to make mathematics accessible to art students for use in their work as just another practical tool; however, the true measure of success in this effort is the extent to which achieved mathematical competence leads to an expanded vision of personal artistic possibility. While the material will be presented in a manner that is designed to extend specific conceptual skills in a project-oriented environment, it will unfold in an appropriate historical context.

Satisfies the Mathematics Requirement or Liberal Arts Elective.

MOBILITY/ INTERNATIONAL EXCHANGE PROGRAM

IN-393
Mobility/International Exchange

The Mobility/International Exchange program offers under-graduate students in their junior year the opportunity to participate in a one-semester exchange with an institution in the United States, Canada, Europe, or Japan. All programs operate on a space available basis. Full credit for 15 units is given for satisfactory work. Consult the Student Handbook for further details regarding the program and contact the Student Affairs Office for application materials.

Satisfies 3 units of Liberal Arts Elective and 12 units of Major/Elective Studio Requirement depending upon the institution and courses successfully completed. See the academic advisor regarding your specific requirements needed for graduation.

NEW GENRES

NG-101-1, TONY LABAT
NG-101-2, KEITH BOADWEE
New Genres I
3 UNITS

This course is an introduction to the conceptual methods of new genres, which is not a medium or material-specific discipline but rather an approach or an attitude towards visual thinking and expression. New genres include time-based media, performance and installation, but it is not limited to any single configuration or vocabulary of art. This beginning-level studio class encourages the thoughtful engagement of complex ideas through visual means.

Satisfies New Genres Requirement or Elective Studio for Non-New Genres Majors.

NG-110-1, JILL MILLER
Beginning Video
3 UNITS

This course is designed for students who have had little or no experience with video. This course is focused on two primary structures essential to video making: the technical capabilities (and limits) of video as a medium, and the conceptual and historical frameworks we must take into consideration when making video art.

We will do a series of experiments in order to become proficient with basic video tools, including but not limited to: lighting, audio recording, camera movement, and nonlinear editing. We will examine and discuss historical and contemporary video works in order to approach video art conceptually, including the following themes: early performance works, early feminist video, installation, voyeurism and control, and the abject and grotesque.

In addition to immersing ourselves in the technical and conceptual natures of video, students will create a series of video works that will be critiqued in the classroom environment. The class projects will culminate into a video event open to the public at the end of the term.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors. Satisfies an Elective for the Center for Media Culture.

NG-140-1, SHARON GRACE
History of New Genres
3 UNITS

This international survey course will examine the work of exemplary artists for whom the idea or concept of "the work" became paramount. Between the 1950s and 1980s, the art object was transformed into an evanescent form between the poetics of gesture and object as residue. Through lectures, slides, video, film, and presentations by visiting artists, writers, and critics, this course encompasses the history of new genres from its inception to the present. The network of correspondence will be traced between artists of the Americas, Europe, and Asia, and forms of art based on elements of time and process, including action, language, performance, systems, light and space, installation, and video. The class will investigate and discuss the historical contexts in which these forms emerged.

Satisfies New Genres Art History Requirement or Art History Elective for Non-New Genres Majors.

NG-201-1, JILL MILLER
New Genres II
3 UNITS
Prerequisite: NG-101 or instructor permission

This course is the continuation of ideas and foundations begun in NG-101. New Genres II is primarily designed for new genres students at an advanced level, but students from other disciplines are welcome pending instructor permission or completion of the prerequisite. The content of this course may change from instructor to instructor; please refer to the Course Descriptions Supplement for any given semester.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

NG-204-1, SHARON GRACE
Installation Art: The Body, the Context, and the Space-in-Between
3 UNITS
Prerequisite: NG-101 or NG-201 or instructor permission.

Installation art is an open-ended experiment that refuses to accept fixed boundaries. Its ascendancy and ubiquity has given rise to many new terms, including the creation of interactive dynamics between artist and spectator, and the situating of work in diverse cultural spaces.

By evoking sensory experiences that transcend

the purely retinal occularism of the visual and consciously incorporating the body of the installation perceiver into the three-dimensional, site-space including the conditions of its here-and-now (present tense) operation, the viewer is situated in actual, (not illusionistic) space. The underlying premise of installation art appears to be that the audiovisual experience, when supplemented kinesthetically, can be a kind of learning not with the mind alone, but with the body itself. Our research will focus not only on theoretical matters but on the development of insights, vocabulary, and a refined technical knowledge of the instrumentality of body-orientation. We will take several approaches to understanding active participation in the site context. Through a close study of the body of the installation-perceiver we will introduce a kinesthetics of spatiality and explore methods for measuring affective response and other properties and elements of the spectator.

This class is structured around research, studio practice, and seminar/lecture. The first half of each class will be devoted to the presentation of key artists in the history of installation art. We will trace the unfolding of installation art from its roots in Piet Mondrian's and El Lissitzky's studios, through Duchamp's exhibition strategies, to Brian O'Doherty's *Inside the White Cube*. We will chart the evolution of contemporary issues, such as the phenomenon of simultaneity in the current, radically mobile (and immobile) global context; the evanescence and uncanny reinvention of territory as a political, psychical, and phenomenological category; and the operations and uses of temporality (time) and its shadow in the virtual continuum, a-temporality. The second part of each class will be devoted to presentation and critique of student work, and visits to potential installation sites and exhibitions. Consideration of site elements will include an in-depth study of the aesthetic and physiological potential of video, audio, and light, both structured and ambient. Examples of this might include "noise," visual and aural; acoustic-sonic algorithms that engage and organize the participant; and light as visible/invisible "presence" in the site context.

Social formations suggested by site context will permit us to assess and analyze the culturally and spatially charged position of the viewer/participant—a position triangulated by memory, history, and social dialogical processes. We will also address the transformation of the art institution into a cultural laboratory, and how this transformation opens up the problematics of complex relationships of cultural exchange.

Students will advance their skills in installation praxis, developing their ability to articulate meaning through traditional video-digital media, through nontraditional impermanent materials and elements, through spatial, sculptural, kinesthetic, and acoustical phenomena, and through the handling of the allegorical cultural narratives that are produced in the installation experience. The final project will be the planning and implementation of a public exhibition.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

NG-220-1, JULIO CESAR MORALES

Text as Image

3 UNITS

Prerequisite: One 100- or 200-level New Genres course.

This course will explore the history of graffiti and street graphics as public interventions, as well as "text as image" in work by contemporary artists. The class will examine how visual and textual communications are blurring the lines between high art (Pop art), subcultural expression (graffiti), and public media (consumer advertisement). The studio component to this course will consist of an introduction to design programs or advanced design study (depending on students' experience) and printmaking techniques. The emphasis will be on creating personal text- and graphic-based "public intervention kits," which will include posters, stickers, and vinyl graphics. Students will study targeted public sites in order to develop tactics for the implementation of these "public intervention kits." Visiting artists will include curators, graffiti artists, public artists, and graphic designers.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors. Satisfies an Elective for the Center for Public Practice and the Center for Word, Text, and Image.

NG-220-2, BRYAN JACKSON
(SAME AS DT-220-2)

Unexpected and Overlooked: Designing Divergent Narratives & Found Spaces

3 UNITS

Prerequisite: One 100- or 200-level Design+Technology course

This course will emphasize the pursuit of diverging forms of narrative, the rethinking of structural devices and narrative sources, and a study of found space as a site for investigation. Alleys, vacant buildings, the voids under stairs, and food courts as well as other underutilized spaces create testing ground for the investigation of the relationship between the power of site and the unfolding of narrative.

Course work will involve a physical expression of conceptual ideas through installation design involving disciplines like: video, performance, sculpture, theatrical design, interior design, and built or landscape architecture.

A series of projects will be produced during the course, including various site proposals and complete documentation of a final installation. Projects are designed to engage the conceptual ideas drawn from the materials used in lecture, as well as teach and test the skills needed to produce the work. The project dynamics are varied to stimulate collaboration and interdependence between students as well as foster self-reliant, personal work.

Lecture materials will mix established and emerging media makers, critical theory texts, disparate texts culled from magazines, online blogs, and prose and pop songs to illustrate ideas. Class lectures will examine forms of site-specific or found-site works including performance works by companies like Eiko and Koma, and DV8. Other forms such as Japanese Butoh and avant-garde theater will also serve as source material. Video installation and photo documentation by established and emerging installation artists will be screened.

The course will necessitate field trips to found sites, galleries, museums, and theaters. Active participation, collaboration and individualized creative thinking are stressed as primary to the course.

Satisfies Design+Technology Requirement, Elective Studio for Non-Design+Technology Majors. Satisifes a Major Studio for New Genres Majors, Elective Studio Elective for Non-New Genres Majors. Satisfies an Elective for the Center for Media Culture and the Center for Public Practice.

NG-250-1, FELIPE DULZAIDES

Visiting Artist Studio

3 UNITS

Prerequisite: NG-101 or instructor permission

This seminar-style "informal" setting will allow for intimate dialogue about each student's work. It offers a non-thematic approach dedicated to the students' work and to help them through whichever particular stage of questioning and problem solving development they are at. It is also an opportunity to share your sensibilities as a student with those that each particular guest artist brings with experience to

the room. The New Genres Department highly encourages students interested to come by the New Genres office for more information on the guest artists, as it will greatly help to fulfill your goals.

The New Genres visiting artist in the fall will be Cuban-born Felipe Dulzaides. Mr. Dulzaides just returned from Cuba where he had a solo exhibition (*Invitacion*) at Fototeca in Havana. *Invitacion* was a project in collaboration with renowned Cuban architect Roberto Gottardi. Currently, his public-art project *Double Take: A Billboard Project* consists of eight site-specific billboards throughout San Francisco. Each work varying in scale and location, directing viewers' attention towards their immediate surroundings. The billboards are installed over the course of a year. Mr. Dulzaides has also recently exhibited his works at Lizabeth Oliveria Gallery in Los Angeles (*Time on My Hand*), and at Redcat in Los Angeles (*Tales Relating to my Surroundings at Times of War*) as part of the exhibition *White Noise*).

Felipe Dulzaides was born into a family of influential musicians and writers in Cuba. He studied Theatre at The Instituto Superior de Arte (ISA) in Havana, Cuba, and received his M.F.A. from the New Genres Department of the San Francisco Art Institute. His work includes video, both single-channel and installations, photography, mixed-media sets, and site-specific projects. Dulzaides work has been exhibited at the Yerba Buena Center for the Arts in San Francisco, at The San Francisco Museum of Modern Art, the Ludwig Foundation in Havana, Cuba, Redcat in Los Angeles, Fototeca in Havana, Cuba, and Kunstraum Bethanie in Berlin, Germany, among others. He is the recipient of The Cintas Fellowship, an Artist-in-Residence fellowship from the Headlands Center for the Arts, and a 2004 Creative Work Fund Grant.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

NG-301-1, JOHN ROLOFF
(SAME AS SC 301-1)
Site/Context: TransNature
3 UNITS
Prerequisite: One 100- or 200-level Sculpture, Design+Technology or New Genres courses or consent of the instructor.

This course is part of a series of site/context/science courses in the Sculpture Department. TransNature is a studio/site, laboratory-like class that investigates issues of art and science, nature, post-nature, and ecological and natural systems. Students will be doing their own research in support of individual projects in a wide variety of materials and media; experimental works, new-technologies, art/science interface, and field experiments will be encouraged. The class will examine the concerns and strategies of such artists as Helen and Newton Harrison, Eve Laramee, Mark Dion, Olafur Eliasson, Peter Fend, Guissepe Penone, and Natalie Jeremijenko, among many others.

Satisfies Sculpture Elective or Elective Studio for Non-Sculpture Majors and requirement for the Center for Art+Science concentrations. Satisfies an Elective for the Center for Art+Science and the Center for Public Practice.

NG-307-1 TRISHA DONNELLY
Advanced Projects
3 UNITS
Prerequisite: Instructor permission; portfolio reviews will take place at first class meeting

This course is intended for upper-level undergraduates and graduate students who are working within expanded forms such as installation, video and sound work, performance, social sculpture, and photography. Its purpose is to allow selected students to concentrate on a limited number of projects over the semester. Students enrolled in this course are expected to work independently, to define their own projects, and to realize goals that they have established. The class structure combines the attributes of a theory seminar (assigned readings accompanied by discussion), a studio class (working on projects), and a critique seminar (discussions centered around work). Field trips and visiting scholars and artists will also provide an important part of the curriculum.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

NG-380-1, TRISHA DONNELLY
Undergraduate Tutorial
3 UNITS
Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with the instructor a minimum of three times per semester.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

NG-398
Directed Study
1-6 UNITS
Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the student's degree.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors.

PAINTING

PA-110-1, CONNIE GOLDMAN
Materials of Painting
3 UNITS

There will be lectures and demonstrations, but this will primarily be a "hands-on" class and will include proper construction of painting support and preparation of surfaces for painting; hand tools and power tools—their proper and safe use; economical methods and materials; oil paint, acrylic paint, pastel, tempera, and the relative advantages and disadvantages of each; proper methods in mixed-media work; toxicity of materials and safe working methods; and the use of studies as preparation for painting. There is a $35 materials fee for this course.

Satisfies Painting Elective or Elective Studio Requirement for Non-Painting Majors.

PA-120-1, PAT KLEIN
PA-120-2, AMY WILSON
PA-120-3, BRETT COOK-DIZNEY
Painting I & II
3 UNITS

This course combines beginning and intermediate instruction in painting. The specific focus of the course will depend on the instructor and will vary from semester to semester. There is a $35 materials fee for this course.

Satisfies Painting Requirement or Elective Studio Requirement for Non-Painting Majors.

PA-200-1, DEWEY CRUMPLER
PA-200-2, JEREMY MORGAN
PA-200-3, BRETT REICHMAN
PA-200-4, MARK VAN PROYEN
PA-200-5, AMY ELLINGSON
PA-200-6, BRUCE MCGAW
Painting II & III
3 UNITS
Prerequisite: 6 units in beginning painting

This course provides intermediate and advanced instruction in painting. Students will be expected to be working toward a personal vision and a deeper understanding of the ideas, content and concepts that inform their work. The specific content and focus of the course will be determined by the instructor. There is a $35 materials fee for this course.

Satisfies Painting Requirement or Elective Studio Requirement for Non-Painting Majors.

PA-220-1, FRED MARTIN
Night Painting
3 UNITS
Prerequisite: One 100- or 200-level painting course.

Like athletics, painting is a physical act, the more we do it the more we learn—not only about painting but also about ourselves. The semester is 15 weeks long, and so not less than 15 works of art—paintings, suites of drawings, studio journals—will be required to pass the course. There will be a critique of the month's work on the last Tuesday of each month, so that we can all see what we have accomplished during the month.

Satisfies Painting Elective or Elective Studio for Non-Painting Majors.

PA-220-2, LAUREN ELDER
(SAME AS SC 220-2)
Beginning and Further 3D Painting/Sets/Staging
3 UNITS
Prerequisite: One beginning class in any of the major departments, or consent of the instructor.

A course for students interested in painting and media-related projects that investigate the use and construction of 3D elements and staging in the production of paintings, film, photo, video, performance, and installations, as well as 3D constructions as works in themselves. This course will include basic instruction in the conceptualization, design, building, and use of structures, sets, props, dioramas, lighting, and other constructions. In addition to the rich history of painting's dialog with physical space in the work of such artists as Jasper Johns, Robert Rauschenberg, and Jessica Stockholder, this approach is further exemplified in artists such as Thomas Demand, Katie Skogland, James Casebere, Stan Douglas, Fischi & Weiss, Gregory Crewsdon, Mathew Barney, and Sam Taylor Wood. Issues of architectural space, physicality, installation, object/painting dialogue, and alternate materials are possible in this context. Basic instruction in drawing and the use of the Sculpture shop tools will be part of the class. Appropriate slides, videos, readings, and visiting artists will also be part of the course. There is a $35 materials fee for this course.

Satisfies Sculpture Elective or Elective Studio for Non-Sculpture Majors. Satisfies an Elective for the Center for Media Culture.

PA-300-1, MARK MULRONEY
Undergraduate Studio Seminar
3 UNITS
Prerequisite: 3 to 6 units of painting

This course consists of weekly meetings promoting in-depth analysis and critical discussion of work. Students are encouraged to present a body of work for group critiques stressing long-term progress and a variety of styles.

Satisfies Senior Seminar Requirement, Painting Elective or Elective Studio Requirement for Non-Painting Majors.

PA-380-1, BRUCE MCGAW
PA-380-2, JEREMY MORGAN
PA-380-3, JOHN ZURIER
PA-380-4, MARK MULRONEY
Undergraduate Tutorial
3 UNITS
Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; other-wise, students make individual appointments with the instructor and are required to meet with the instructor a minimum of three times per semester.

Satisfies Painting Elective or Elective Studio Requirement for Non-Painting Majors.

PA-398
Directed Study
1-6 UNITS
Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and

evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the student's degree.

Satisfies Painting Elective or Elective Studio for Non-Painting Majors.

PHOTOGRAPHY

PH-101-1, HENRY WESSEL
PH-101-2, RADEK SKRIVANEK
Photography I
3 UNITS

This course addresses the primary aspects of photography in relationship to aesthetic development. Light, time, camera, lens, and development of film and paper is stressed in an environment of rigorous laboratory work. Students who believe themselves sufficiently experienced to request a waiver of the PH-101 course content may present a portfolio of 20 prints of their own recent work demonstrating a competence in the medium. In addition, a technical test is required. For such a waiver, see the manager of the Photography Dept. to arrange a time for testing, after which, a determination based upon the test and print portfolio will be made as to whether the course may be waived. There is a $35 materials fee for this course.

Satisfies Photography Requirement or Elective Studio for Non-Photography Majors.

PH-102-1, SUSANNAH HAYS
Materials and Methods
3 UNITS
Prerequisite: PH-101 or equivalent

Materials and Methods brings together methods related to the chemical and optical processes used in camera-less, traditional, and alternative imaging. It is designed to give the student knowledge of historical and modern light-sensitive media such as Vandyke, cyanotype, and other silver-salt based emulsions, while experimenting with photography's physical properties in relationship to a variety of surfaces (papers, woods, textiles, metals, and glass). Lecture presentations and lab techniques cover topics to be explored in fourshort assignments. Final projects, conceived by each student, will achieve a creative, self-reflexive path between process and image in 2- or 3-dimensional forms. There is a $35 materials fee for this course.

Satisfies Photography Technical Distribution Requirement and Photography Elective, or Elective Studio for Non-Photography Majors.

PH-110-1, TBA
Understanding Photography
3 UNITS
Prerequisite: PH-101 or equivalent

This course is an intensive investigation of the inherent characteristics and problems of the medium emphasizing the critical evaluation of student work based upon the details of an image as well as the single image within a body of work. This introduces the student to a broad range of photographic practices to experience various manners and conceptual approaches, to which, the medium of photography may be applied. Through assignments, different approaches to self expression will be undertaken and experimented with. The student will begin to see how their work fits into the continuum of photography's history. This is a true intermediate class of technique applied to concept. This is not a class for the beginning student.

Satisfies Photography Requirement or Elective Studio for Non-Photography Majors.

PH-111-1, MICHAEL CREEDON/
JOHN DEMERRIT
Digital Book: Technical Workshop
3 UNITS
Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

This course incorporates the traditional bookbinding principles along with modern digital fine art printing skills to help students learn how to create fine art limited edition books of their art work. Basic book construction is explored along with a variety of bookbinding materials. By juxtaposing images with words in the form of a limited edition fine art book students can expect to fine-tune the intention and meaning of their art work. Learning the skills available in new digital media allows students to work from digital image files specifically designed, storyboarded, sequenced, edited, and printed in Photoshop CS and InDesign. A color-managed ICC-profiled workflow is taught to ensure the finest monitor-to-print output on rag paper, canvas, transparency film, silk, lustre, matte, or glossy substrates using archival pigment inks in color and black and white. Scanning and printing skills are explored in depth along with page layout and creative page design.

Basic Macintosh computer skills are necessary though no prior knowledge of image or page editing software is required. The most important element for each student is to have a collection of images in either black and white or color and the desire to amplify and refine

their content through the creation of limited edition fine art books. There is a $150 materials fee for this course.

Satisfies Photography Technical Distribution Requirement and Photography Elective, or Elective Studio for Non-Photography Majors. Satisfies an Elective for the Center for Word, Text, and Image.

PH-112- 1, REAGAN LOUIE
Color Photography
3 UNITS
Prerequisite: PH-101 or equivalent; may be taken concurrently with PH-110

This course will offer a technical and creative introduction to the use of color, color theory, and negative printing for color. Exposure, filtration, artificial and natural light, and the use of various films will be covered. Assignments include technical exercises and encourage the inspired use of color in all aspects of photography. Materials will cost between $250–300; lab work and attendance are crucial to the success of this class. Students may be required to purchase a textbook.

Satisfies Photography Technical Distribution Requirement and Photography Elective, or Elective Studio for Non-Photography Majors.

PH-140-1, THOM SEMPERE
History of Photography I
3 UNITS

This course offers a survey of the history of photography from its inception in the 1830s, through Modernism and up to the present. We will look to the relationship of photography to science, documentation, art, and visual culture as a whole, and become familiar with the key figures, major practitioners, and important artistic movements of the time. Through discussions and readings, particular attention will be paid to how varied economic, political, and technical elements have impacted the medium and inversely, how the great undifferentiated whole of photography has similarly influenced changes in modern society.

Satisfies Photography Art History Requirement or Art History Elective.

PH-202-1, JACK FULTON
Landscape: Nevada Plus...
3 UNITS
Prerequisites: PH-101 or equivalent, PH-110, and PH-140 or PH-141

The centerpiece of this class is a 5–6 day field trip into the basin and range country of Nevada, where the class will focus on a history of the state including the original inhabitants, emigrant remains, small mining communities, and the wilderness. Local photographic field trips may extend beyond class time, and students are asked not to schedule classes that conflict with this plan. This is an "experience" class in which photographs are continually taken and critiqued and in which attention will be paid to patience, composition, and eloquent light. Study and praxis may include precepts of the term "landscape" other than "natural scenery," including anthropologic, domestic, social, and urban viewpoints. Students with mature skills and diligence as well as a commitment to the ideas of the natural landscape are invited to participate. A $250 class fee covers vehicle rental, lodging and food. Not limited to Photo majors. For further information, see Jack Fulton.

Satisfies Photography Concept Distribution Requirement and Photography Elective, or Elective Studio for Non-Photography Majors. Satisfies an Elective for the Center for Word, Text, and Image.

PH-220-1, JOHN DOTTO/EIRICK JOHNSON
Environment: Photography as an Organic Study
3 UNITS
Prerequisite: One 100- or 200-level photography course

This course envelopes the idea of photography being used as both a didactic and artful tool in the field of environmental concerns. Two instructors, each of whose work is refined and tuned toward an eco-logic stance, will lead field trips to important Bay Area natural niches of environmental unity and other areas damaged by human indiscretion. One of the threads of this class is answering the question whether environmentalism is passé today. Other questions to be asked include how photography functions best as a tool for implementing change in society's view toward nature; does imagery of ruin and desolation convey a truer message than that of affirmation of beauty; etc.

Satisfies a Concept Distribution Requirement for Photography Majors. Satisfies Photography Elective or Elective Studio for Non-Photography Majors. Satisfies an Elective for the Center for Art and Science and the Center for Public Practice.

PH-220-2, DARCY PADILLA
The Documentary Story
3 UNITS
Prerequisite: One 100- or 200-level photography course

To tell a story is the purpose of the documentary photographer. The story provides the reason and the courage to communicate it through photographs and words. This course is designed to develop the photographer's personal style while focusing on their projects. Topics covered include finding and developing story ideas; gaining access; photographic composition; editing and sequencing; and funding and publication. Through presentations and discussions, participants will receive an overview of many styles of documentary photography and discover references for further exploration. There will be group critiques of participant's work and valuable individual mentoring sessions outside of the class with the instructor.

Satisfies a Concept Distribution Requirement for Photography Majors. Satisfies Photography Elective or Elective Studio for Non-Photography Majors. Satisfies an Elective for the Center for Media Culture.

PH-220-3, MICHAEL CREEDON
An Introduction to Digital Photography: Special Topics
3 UNITS
Prerequisite: One 100- or 200-level photography course

This course deals with the fundamental concepts of Photoshop CS while presenting it as the essential tool for the photographer and graphic designer. Topics covered include: layers, curves; shadow/highlight and color correction; the cloning, healing, and paint tools; blending modes; image size/file resolutions and optimal preparation of files for printing to pigment inks printers. Additional topics include: the fundamentals of scanning; setting white and black points; appropriate file formats and image resolution as it relates to final print size. There is a $100 materials fee for this course.

Satisfies a Technical Distribution Requirement for Photography Majors. Satisfies Photography Elective or Elective Studio for Non-Photography Majors.

PH-250-1, BINH DAHN

Visiting Artist Studio: Home and Family Values

3 UNITS

Prerequisites: PH-101 or equivalent (PH 102 a plus), PH-110, and PH-140 or PH-141

This class will introduce students to home and family values as resources to art making. Our home and family values are both understood as a way of life embracing ideas, history, ethnicity/culture, religion, and identity. We all carry ideas of home and family values with us that are informed by our sense of self and sense of community. Students will work on individual projects using their home and family values as a departure. The course will include outside reading and writing. The critique will encourage students in cross-cultural dialogue, appreciation, and understanding.

Satisfies a Concept Distribution Requirement for Photography Majors. Satisfies Photography Elective or Elective Studio for Non-Photography Majors. Satisfies an Elective for the Center for Media Culture.

PH-250-2, PETER RICHARDS/ SUSAN SCHWARTZENBERG (SAME AS SC 250-2)

Visiting Artist Studio

3 UNITS

Prerequisite: Sophomore standing or higher, two beginning classes in any of the major departments.

Richards and Schwartzenberg are currently working on a major project that will culminate in a collaborative, multi-dimensional presentation at the International Society of Electronic Arts (ISEA) in 2006. In this class they will involve students in this project through exploration of place, specifically, the local artifacts, areas, peoples, and practices that make "San Francisco" a microcosm of the larger "Pacific Rim." Course format will be primarily seminar, site research, and exploration of place.

Peter Richards' work reflects his interest in public spaces, including the way people behave in public places, natural phenomena, and dynamic elements that give a place its character. He has created commissioned, site-specific works for several communities around the country.

Locally, his most notable work is the Wave Organ, which employs wave action and tide changes to create musical sounds in a series of pipes that extend down into the water. He is a Senior Artist at the Exploratorium, where he was a co-founder of the Artist-in-Residence program.

Susan Schwartzenberg is a visual artist/photographer with a particular interest in the dynamic between the physical environment and personal existence. She has worked collaboratively in many different forms. Her work ranges from public art such as a memorial to Rosie the Riveter (with landscape architect Cheryl Barton) and the "Bay Boards" billboards (with scientists Robin Grossinger and Elise Brewster) to books such as *Hollow City: The Siege of San Francisco and the Crisis of American Urbanism* (with Rebecca Solnit). Schwartzenberg is a Senior Artist at the Exploratorium.

Satisfies Sculpture Elective, Elective Studio for Non-Sculpture Majors. Satisfies an Elective for the Center for Art+Science and the Center for Public Practice.

PH-380-1, DEBRA BLOOMFIELD

Undergraduate Tutorial

3 UNITS

Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; other-wise, students make individual appointments with the instructor and are required to meet with the instructor a minimum of three times per semester.

May satisfy Technical or Concept Distribution Requirement for Photography Majors. Refer to the Course Description Supplement. Satisfies Photography Elective or Elective Studio for Non-Photography Majors.

PH-381-1, HENRY WESSEL

Special Projects

3 UNITS

Prerequisites: PH-101 or equivalent, PH-110, and PH-140 or PH-141; or instructor permission

Each student is expected to present a proposal outlining the nature of their project and goals for the semester. Students meet individually with the instructor.

Satisfies Photography Elective or Elective Studio for Non-Photography Majors.

PH-391-1, REAGAN LOUIE

Senior Review

3 UNITS

Prerequisites: PH-101 or equivalent, PH-110, and PH-140 or PH-141; or instructor permission

This is an "exit" or "capstone" class configured for the student to coalesce, define, and be prepared to take their work into the larger arena of the "real" world, or matriculate into a graduate program. This is class in which to culminate projects and to prepare for a professional life.

Satisfies Photography Requirement or Elective Studio for Non-Photography Majors.

PH-398

Directed Study

1-6 UNITS

Prerequisite: Junior status and instructor permission ,

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the student's degree.

May satisfy Technical or Concept Distribution Requirement for Photography Majors. Refer to the Course Description Supplement. Satisfies Photography Elective or Elective Studio for Non-Photography Majors.

PRINTMAKING

PR-100-1, DARIA SYWULAK
Introduction to Printmaking
3 UNITS

Both technical and conceptual in nature, this beginning level course is intended to introduce printmaking's core technologies to artists who have had limited exposure to printmaking. The course objective is to build a foundation so that personal issues and imagery can be pursued in depth more successfully in other courses.

This course introduces these ideas through two of printmaking's technologies—relief print and intaglio. In relief, the ink is printed from the surface of a matrix, and in the intaglio ink is printed from the grooves below its surface. A woodcut is a relief print, an etching is an intaglio, and a collograph combines these two technologies. The basic processes used to make and print a woodcut, etching, and collograph will be demonstrated and practiced. There is a $35 materials fee for this course.

Satisfies Printmaking Requirement and Elective Studio for Non-Printmaking Majors.

PR-103-1, SUZANNE OLMSTED
Photo-Polymer Printmaking
3 UNITS

This class combines a contemporary method of printmaking, which utilizes Polymer gravure plates made in conjunction with half tone, fine grain random dots, and line shots made in the darkroom. These methods of printmaking are used to create ink-based images printed as etchings or rollups on various substrates, primarily paper. Polymer plates are a method of contemporary plate making which can be used to print many different kinds of images. There is a $35 materials fee for this course.

Satisfies Printmaking Elective or Elective Studio for Non-Printmaking Majors.

PR-104-1, GORDON KLUGE
Lithography I
3 UNITS

The course provides the opportunity to explore the art of lithography and of the image that is produced through drawing and printing. A strong emphasis on direct drawing as well as the use of the photocopy is included. Tools, materials, and chemistry used in this course are covered through demonstrations and discussions. The potential of aluminum plate lithography, both hand-drawn and positive and negative photo plates, is covered in the second half of the class. Techniques of multicolor printing and the use of materials such as inks and paper and how they affect the image are explored. General studio procedures with a strong emphasis on safety are integrated with the image-making practice. One-to-one critiques and discussion are scheduled as appropriate. One of the goals is to provide solid information so that the student can work independently. There is a $35 materials fee for this course.

Satisfies Printmaking Elective or Elective Studio for Non-Printmaking Majors.

PR-106-1, ALISA GOLDEN
Artists' Books—Bay Area Resources
3 UNITS

This is a workshop class that will focus on the preparation of a prototype book or portfolio project. The class will stress the relationship between word and image and such associated topics as flow and sequence. This class will sort through the nuts and bolts of producing a book or portfolio by frequently visiting and observing the practices of the many presses and workshops that make the Bay Area a center for limited-edition publication.

Satisfies Printmaking Elective or Elective Studio for Non-Printmaking Majors. Satisfies an Elective for the Center for Word, Text, and Image.

PR-141-1, ANDREW HOYEM
Artists and the Book: The Arion Press Experience
3 UNITS

This course presents the history of books that have significantly included original works of art by major artists from the fifteenth century to the present, with particular emphasis on artist books published by the Arion Press. Two field trips, to the Grabhorn Collection at the San Francisco Public Library and to the Logan Collection at the Legion of Honor Museum, provide historical background. Then a selection of books produced by Arion Press since 1976 are discussed. The artists include such noted figures as Jim Dine, Martin Puryear, Sol LeWitt, Robert Motherwell, Ida Applebroog, Wayne Thiebaud, and Bruce Conner, with current projects featuring the work of Diana Michener, Alex Katz, and R. B. Kitaj. The choice of the literary work and the engagement of the publisher and artist with the literature in the graphic presentation are considered for each example. Processes of production and publication are related. The interrelationship of typography and image is stressed. Students are expected to complete two projects: (1) an illustrated book produced in a small edition by the class under the direction of Arion Press staff; (2) a unique book produced on their own time, a free artistic expression responding to an established work of literature in a prescribed format. A short paper will be assigned. At the end of the course students will present their projects and the books will be exhibited in the Arion gallery.

The course will be taught by Andrew Hoyem, publisher of Arion Press, and by Arion staff, including Gerald Reddan and Blake Riley. The class will meet at Arion Press/Grabhorn Institute which is located in the Presidio—entrance off Lake Street at 15th Avenue, San Francisco.

Satisfies Printmaking Art History Requirement of Art History Elective. Satisfies an Elective for the Center for Word, Text, and Image.

PR-213-1, SUZANNE OLMSTED
(SAME AS DT-213-1)
Digital Printmaking
3 UNITS
Prerequisite: DM-101 or instructor permission

This class is an experimental lab designed to explore the potential relationship between the technologies of printmaking with those of the computer. Students will be exposed to skills that use computer applications in conjunction with printmaking techniques. A variety of image sources will be explored, such as flatbed and transparency scans, captured video stills, and digitally-rendered graphics. Print Tight copper etching plates will serve as the introductory print media. Color will be introduced through color management systems including RGB, CMYK, spot color, monochromatic, duotone, and process printing alternatives. This class is primarily technical in nature and is meant to serve as a basis for growth and exploration of the digital printmaking alternative. This is intended for students who have familiarity with Photoshop, Illustrator, or other graphics applications, and want to explore beyond the ink jet output print of images. There is a $35 materials fee for this course.

Satisfies Printmaking Elective, Digital Media Elective or Elective Studio for Non-Printmaking or Digital Media Majors.

PR-220-1, TIM BERRY
Monotype to Silkscreen
3 UNITS
Prerequisite: One 100- or 200-level printmaking course

A multi-print process class designed for students whose primary focus of art exploration involves the hand, *Monotype to Silkscreen* is designed to instruct class participants in the basic technical and conceptual aspects inherent in both the monotype (monoprint) and the silkscreen (serigraphy) approaches to printmaking. The first half of the semester will be dedicated to learning the language of the monotype (monoprint). We will be moving in our exploration from water-based to oil-based inks. The second half of the semester will involve examining the development of screen prints. Although basic photo approaches will be taught, the emphasis will be on the direct hand techniques to creating stencils on the screen. Our hope is that the examination of the similarities in direct and single image development (monotypes) through to the direct, yet fixed multiple image possibilities of the silkscreen will introduce students to the multiplicity of understandings inherent in all printmaking approaches to making art. There is a $35 materials fee for this course.

Satisfies Printmaking Elective or Elective Studio for Non-Printmaking Majors.

PR-398
Directed Study
1-6 UNITS
Prerequisite: Junior status and instructor permission

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the student's degree. There is a $35 materials fee for this course.

Satisfies Printmaking Elective or Elective Studio for Non-Printmaking Majors.

SCIENCE

SCIE-110-1, THOMAS HUMPHREY
Art & Phenomena at the Exploratorium
3 UNITS

The Exploratorium has historically recognized the importance of mixing the insights and discoveries of artists with those of scientists to provide visitors with the experience of seeing nature from multiple viewpoints. This course is designed for students who have an interest in the intersections between art and science. Following two parallel tracks, the course provides an in-depth introduction to light and sound phenomena and the opportunity to engage in the process that artists use to become artists-in-residence at the Exploratorium. Class meets at the Exploratorium, located at 3601 Lyon Street, San Francisco. This course may include a materials fee. Please consult the Course Supplement available during Registration.

Satisfies a Natural Science Requirement or Liberal Arts Elective.

SCIE-111-1, KEITH MANSON
Topics in Contemporary Science
3 UNITS

This course offers an investigation of the critical ideas that characterize the post-classical era of modern science. Examples from cognitive as well as physical sciences will be included. No technical expertise is required.

Satisfies a Natural Science Requirement or Liberal Arts Elective.

SCULPTURE

SC-101-1, RICHARD BERGER
Beginning Sculpture: 3D Strategies
3 UNITS
Prerequisite: Core or equivalent, can be taken concurrently with Sculpture 103 or 140.

3D Strategies will explore two fundamental aspects of form and material realization. They are: (1) the realization of a form from an armature, a form that evolves from within utilizing the processes of modeling and reduction to achieve its ends, and (2) the realization of a form that is conceived as a construction, built from components. The aim of the course is to familiarize the spatially-oriented maker with the appropriateness of these basic categories as solutions to expressive problems and goals. The modeled form can be biomorphic, monolithic, lyrical, and exist as an exterior. Materials for this exploration will use an armature and plaster shell as a basis for exploring the expressive possibilities of modeling. The constructed form can be a geometric, biomprphic, or somewhere in between. Its methods and materials are appropriate to forms that can have both interior and exterior possibilities and that can occupy volume without great mass. The intention of experiencing both of these strategies is to inform expressive decisions at their initial states of conception toward an optimal use of material in service of idea. Materials and technical instruction for forms conceived as a construction built from components may include wood, steel, cardboard, and mixed-media. There is a $35 materials fee for this course.

Satisfies Sculpture Requirement and Elective Studio for Non-Sculpture Majors.

SC-111-1, MATT HECKERT
(SAME AS DT 111-01)
Technical Workshop: Electricity and Electronics, An Introduction for Artists
3 UNITS
Prerequisite: Core or equivalent; can be taken concurrently with Sculpture 100 or 103, Beginning Design+Technology.

One of a series of technical workshops designed to give students practical knowledge of a range of technical subjects and skills. In this workshop, co-taught by instructors from Sculpture and Design+Technology, the goal is for students to be able to understand how to wire simple circuits, choose the correct components

for their systems, find the information they need to build circuits and resolution of basic technical issues. Introductory information on the use of motors, schematics, switches, relays, sensors, micro-controllers, as well as a basic introduction to computer control (Basic or Max) will be covered in the class. This workshop is also intended as a technical foundation to SC 203 Kinetic Sculpture/Systems and related Design+Technology courses. There is a $35 materials fee for this course.

Satisfies Sculpture/Interdisciplinary Art History Requirement or Art History Requirement for Non-Sculpture Majors.

SC-190-1, DORE BOWEN

Theories of Social Sculpture Seminar

3 UNITS

Prerequisite: Core or equivalent; can be taken concurrently with Sculpture 100, 103, or 140.

This special topic course will explore the idea of social sculpture with reference to the proposals, projects, and legacy of Joseph Beuys, as well as to the broader fields of expanded art and relational aesthetics through studying work, artist texts, and philosophical tracts that illuminate and critique the theory of social sculpture. Relevant theoretical and philosophical frameworks that underpin these ideas will be studied, such as those developed in relationship to Marxism, Socialism, and Postmodernism, as well as contemporary research and practice that explores the relationship of social sculpture to critical and social theory.

Satisfies Sculpture Art History Requirement or Art History Requirement for Non-Sculpture Majors. Satisfies an Elective for the Center for Public Practice.

SC-200-1, MEREDITH TROMBLE

Art and Science as Investigative Systems

3 UNITS

The words "art" and "science" designate ways of knowing the world that contemporary cultures understand to be mutually exclusive. This was not always so—500 years ago, Leonardo explored phenomena from both perspectives. In this multi-disciplinary studio course we will explore artistic strategies that incorporate images, information, or methodologies from science to get the art job done. We will look at the work of contemporary artists crossing boundaries between art and science, such as Olafur Eliasson, Ned Kahn, and Gail Wight, in conjunction with key issues of creativity, objectivity, and imagination. In the studio, we will identify a line of investigation from your questions about life and the world, and explore methods of generating imagery from those questions. This course is open to work in all media and techniques appropriate to your ideas. Materials demonstrations and technical help will be provided on an as-needed basis.

Satisfies Sculpture Elective or Elective Studio for Non-Sculpture Majors. Prerequisites: a 100-level Sculpture, New Genres, Film, Painting, Printmaking, Photography or Design+Technology course which may also be taken concurrently, SCIE-110 or SCIE-111 are highly recommended before or concurrent with this course or consent of the instructor. Satisfies an Elective for the Center for Art+Science.

SC-220-1, AMY FRANCESCHINI
(SAME AS DT 220-1)

Constructing the Social Fabric of What We Wear

3 UNITS

Prerequisite: One 100- or 200-level Design+Technology course.

Clothes create a wordless means of communication. Clothes are used to protect, attract, express, identify, dissent, and create uniformity. This class is a theory and practice course, which survey's customs, currents, and modes of what people wear. Readings, visiting artists, and activities will provide a conceptual framework for projects and discussion. Sociological principles will be used to study and construct clothing; observation, mapping, and participatory design will illuminate patterns in social life. The class will survey the history and technology of fashion by looking at clothing and accessories as the active conduit through which people communicate—looking at how individuals can become both distributed and localized participants in shared experiences that can exist city-wide or on a personal scale.

Satisfies Sculpture Elective or Elective Studio for Non-Sculpture Majors. Satisfies an Elective for the Center for Media Culture and the Center for Public Practice.

SC-220-2, LAUREN ELDER
(SAME AS PA 220-2)

Beginning and Further 3D Painting/Sets/Staging

3 UNITS

Prerequisite: One beginning class in any of the major departments, or consent of the instructor.

A course for students interested in painting and media-related projects that investigate the use and construction of 3D elements and staging in the production of paintings, film, photo, video, and performance projects, and installations, as well as 3D constructions as works in themselves. This course will include basic instruction in the conceptualization, design, building, and use of structures, sets, props, dioramas, lighting, and other constructions. In addition to the rich history of painting's dialog with physical space in the work of such artists as Jasper Johns, Robert Rauschenberg, and Jessica Stockholder, this approach is further exemplified in artists such as Thomas Demand, Katie Skogland, James Casebere, Stan Douglas, Fischi & Weiss, Gregory Crewsdon, Mathew Barney, and Sam Taylor Wood. Issues of architectural space, physicality, installation, object/painting dialogue, and alternate materials are possible in this context. Basic instruction in drawing and the use of the Sculpture shop tools will be part of the class. Appropriate slides, videos, readings, and visiting artists will also be part of the course. There is a $35 materials fee for this course.

Satisfies Sculpture Elective or Elective Studio for Non-Sculpture Majors. Satisfies an Elective for the Center for Media Culture.

SC-250-2, PETER RICHARDS/
SUSAN SCHWARTZENBERG
(SAME AS PH-250-2)

Visiting Artist Studio

3 UNITS

Prerequisite: Sophomore standing or higher, two beginning classes in any of the major departments.

Richards and Schwartzenberg are currently working on a major project that will culminate in a collaborative, multi-dimensional presentation at the International Society of Electronic Arts (ISEA) in 2006. In this class they will involve students in this project through exploration of place; specifically, the local artifacts, areas, peoples, and practices that make San Francisco a microcosm of the larger Pacific Rim. Course format will be primarily seminar and site research and exploration of place.

Peter Richards' work reflects his interest in

public spaces, including the way people behave in public places, natural phenomena, and dynamic elements that give a place its character. He has created commissioned, site-specific works for several communities around the country. Locally, his most notable work is the Wave Organ, which employs wave action and tide changes to create musical sounds in a series of pipes that extend down into the water. He is a Senior Artist at the Exploratorium, where he was a co-founder of the Artist-in-Residence program.

Susan Schwartzenberg is a visual artist/photographer with a particular interest in the dynamic between the physical environment and personal existence. She has worked collaboratively in many different forms. Her work ranges from public art such as a memorial to Rosie the Riveter (with landscape architect Cheryl Barton) and the "Bay Boards" billboards (with scientists Robin Grossinger and Elise Brewster) to books such as *Hollow City: The Siege of San Francisco and the Crisis of American Urbanism* (with Rebecca Solnit). Schwartzenberg is a Senior Artist at the Exploratorium.

Satisfies Sculpture Elective, Elective Studio for Non-Sculpture Majors. Satisfies an Elective for the Center for Art+Science and the Center for Public Practice.

SC-301-1, JOHN ROLOFF
(SAME AS NG-301-1)
Site/Context: TransNature
3 UNITS
Prerequisite: One 100- or 200-level Sculpture, Design+Technology, or New Genres courses or consent of the instructor.

This course is part of a series of site/context/science courses in the Sculpture Department. *TransNature* is a studio/site, laboratory-like class that investigates issues of art and science, nature, post-nature, and ecological and natural systems. Students will be doing their own research in support of individual projects in a wide variety of materials and media; experimental works, new-technologies, art/science interface, and field experiments will be encouraged. The class will examine the concerns and strategies of such artists as Helen and Newton Harrison, Eve Laramee, Mark Dion, Olafur Eliasson, Peter Fend, Guissepe Penone, and Natalie Jeremijenko, among many others.

Satisfies Sculpture Elective or Elective Studio for Non-Sculpture Majors and requirement for the Center for Art+Science concentrations. Satisfies an Elective for the Center for Art+Science and the Center for Public Practice.

SC-380-1, JOHN DEFAZIO
Undergraduate Tutorial
3 UNITS
Prerequisite: Junior standing.

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with the instructor a minimum of three times per semester.

Satisfies Sculpture Requirement or Elective Studio for Non-Sculpture Majors.

SC-398
Directed Study
1-6 UNITS
Prerequisite: Instructor permission.

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the student's degree.

Satisfies a Major Studio Requirement, Studio Elective, or Liberal Arts or Art History Elective.

SOCIAL SCIENCE

SOCS-120-1, ROBIN BALLIGER
Globalism, Communication, Performance
3 UNITS

How does cultural production and consumption participate in geopolitics and the structuring of global inequalities? How are identities constructed through forms of narrative and transnational media? This course addresses these questions by focusing on cultural production through a transnational perspective. Through ethnographic and critical approaches we will analyze visual culture, literary, and musical forms of communication that have served the planetary reach of colonialism, imperialism, and the "new world order." The course also examines questions of resistance and how imagined communities are built around signs, commodities, performance, and media that provide insight into questions of place, nation, diaspora, and corporate spheres. The course is divided into two sections. The first half provides historical background into important processes and moments of globality, especially New World encounter in the formation of European hegemony. The second half of the course explores contemporary globalization, including: the discourse of "globalization;" transnational capitalism and the new international division of labor; power and geopolitics; and the production of new diasporic and hybrid identities through migration and new media technologies.

Satisfies a Liberal Arts Elective or Social Science Requirement; also satisfies the Studies in Global Culture Requirement. Satisfies an Elective for the Center for Media Culture.

TECHNICAL SKILLS COURSES

The following courses will get you up to speed on the skills you can draw upon to realize your ideas in tangible form. Please refer to department listings for the individual descriptions of these courses.

DT-111-1/SC-111-1, MATT HECKERT
Technical Workshop: Electricity and Electronics: An Introduction for Artists
3 UNITS

DT-114-1/PH-114-1, RYAN HANAU
Art and Design Tools Workshop: Photoshop, Illustrator, & InDesign
3 UNITS

DT-116-1/FM-116-1, ALEX MUNN
Game and Film Skills: 3D Modeling, Texturing and Animation Technology
3 UNITS

FM-102-1, JEFF ROSENSTOCK
Specialized Technical Workshops
0 UNITS

PH-111-1, MICHAEL CREEDON/JOHN DEMERRIT
Digital Book: Technical Workshop
3 UNITS

GRADUATE COURSE DESCRIPTIONS

See page 55 for MFA Degree and Curriculum requirements.

POST-BACCALAUREATE

PB-400-1, FRANCES MCCORMACK
PB-400-2, JACK FULTON

Post-Baccalaureate Seminar
3 UNITS

All Post-Bac students must enroll in the Seminar, which will focus on critiques of student work from all disciplines represented in the program. Conceptual and material methodology will be emphasized. The seminar may include lectures, readings, and field trips.

ART HISTORY SEMINARS

ARTH-501-1, MARK VAN PROYEN
Art Since 1960
3 UNITS

From the time of Jackson Pollock's death in 1956, the Art of the United States, Europe, and the so-called "undeveloped world" went through a profound transformation that reflected an unprecedented political, economic, and technological shift in global civilization. This historical period has witnessed a vast explosion of artists, stylistic orientations, and exhibiting institutions well as a rigorous debate on the subject of art's role in post-industrial society. It will be the mission of this class to chart the evolving contours of this transformation (which is still ongoing) by familiarizing students with the major artists, artworks, and art movements of this time period under discussion. Special effort will be made to locate instances of historical art practice within the climate of contemporaneous ideas that informed the moments of their creation and reception, and also within the current theoretical frameworks that keynote their ongoing reinterpretation and reassessment.

Students will be expected to attend all class lectures as well as purchase and read the required textbook. In addition, students will be expected to read additional readings indicated on the syllabus (on reserve in the library). There will be a 12-page term paper due on the 10th week of the class and a final examination held at the end of the course.

Satisfies MFA Art History, History in Major (Painting), or elective requirements.

ARTH-503-1, JEANENE PRZYBLYSKI
Art in the Public Realm
3 UNITS

Outside of the gallery system and the teaching circuit, public art represents one of the most significant career support structures for contemporary artists. And yet, as percent-for-art and other government mandated and/or privately funded programs for sponsoring public art proliferate, public art has evolved into a particularly vexed category of making—highly contested and also curiously constrained. This course will look at the historical intersection between definitions of "public" and "public realm," and definitions of "art" and "practice"

as they both encompass current perceptions of "public art" and exceed and complicate them. How have artists thought about such terms as "public" and "private", "audience" and "patron", "place-making," "site specificity," the "monumental," "permanent" and "ephemeral," the "political" and the "propagandistic" across various moments in the history of art? Our ultimate goal will be to expand our points of critical relation to ideas of both "public" and "art practice" in terms of their relevance to our own work.

ARTH-503-2, LIZZETTA LEFALLE-COLLINS
Art of the Black/African Diaspora
3 UNITS

Art of the Black/African Diaspora examines the international/transnational dimensions of the experiences of Africans and African descent populations.

The term Black Diaspora has social and political ramifications that African Diaspora does not. The term Black Diaspora suggests African descendants whose ancestors came from Africa via the Middle Passage during the Atlantic slave trade, distinguishing them from the African Diaspora population whose ancestors in Africa did not experience slavery in the New World. Through a series of class lectures and discussions this interactive and collaborative course will examine:

How race operates differently (or specifically) in conjunction with sex, class, and skin color as it relates to privilege and racial authenticity or authority.

Artists' investigations of Blacks and cultural specificity within the Diaspora and how this is/is not manifested in their artwork.

Dialogue around the works of selected artists interrogating formal interpretations of the political, social, aesthetic, and cultural contexts of the African and Black Diaspora.

ARTH-503-3, JOHN RAPKO
The Rise and Fall of the Avant-Garde
3 UNITS

This class will be an intensive study of major avant-garde movements and figures in twentieth century European and American art. In addition we will consider a number of figures who stand outside the main lines of avant-garde art but who contribute to a perhaps broader tradition of experimentalism. We will first consider some central aspects of the philosophies of Karl Marx, Friedrich Nietzsche, and Henri Bergson as inaugurating avant-garde ideologies. Then we will look at major figures within Italian Futurism, German and French Dadaism and Surrealism, and Soviet Constructivism, focussing on Marinetti, Boccioni, Duchamp, Breton, Malevich, Eisenstein, and Dziga-Vertov. In the second half of the semester, we will consider American figures, including at least Walt Whitman, Gertrude Stein, John Cage, Maya Deren, and Robert Rauschenberg. Finally, we will consider the end of the American avant-garde, and read theoretical works by Theodor Adorno, Peter Burger, and Zygmunt Bauman for thoughts on the question of why the avant-garde died and the possible afterlife of experimentalism.

ARTH-503-4, MEREDITH TROMBLE
Composing Biology
3 UNITS

As scientists construct new images of heredity in biological organisms and biotechnologists commodify genetics, artists imagine the significance of these developments for our inner lives, our societies, and our futures. This course presents historical and contemporary art related to genetics with ideas from current scientific research and discussion of related social issues. We will also analyze the imaging of genetics in popular culture ranging from eugenics fairs and Chang and Eng (the original "Siamese twins") to the double helix, and Dolly the cloned sheep. Artists work in a range of media, including film, new media, painting, performance, photography, and sculpture. Among the many artists whose works we will consider are Critical Art Ensemble, Eduardo Kac, Diane Ludin, Frank Moore, Ridley Scott, Christa Sommerer and Laurent Mignonneau, and Gail Wight.

ARTH-503-5, JEANNETTE REDENSEK
Collective Memory: Hybridity/ Inscription/Trace
3 UNITS

This course looks at art in relation to collective memories, spaces, and everyday life. Course content bridges art, architecture, and landscape studies through explorations of history, geography, cartography, and anthropology. The course format is anchored in three key concepts: hybridity, inscription, and trace.

The visual and spatial enjambment of disparate objects as a way of creating new, dense kinds of public knowledge—hybridity—is played out in a discussion that ranges from hermetic emblems and the memory arts of the Renaissance to the mythic creatures portrayed in the sculptural programs of Baroque gardens and modern parks (the transmogrifying frogs of Latona's fountain at Versailles, General Grant astride his horse on the Washington Mall).

The examination of the linguistic, cartographic, and architectural demarcation of space—inscription—as instrument of representation, power, and narrative will traverse mapmaking, architecture, ornament, museum collections, and interstate signage to arrive at contemporary work by Farocki, Wodiczko, Libeskind, Smithson, Maya Lin, and others.

Processes of rediscovery, preservation, and mourning as agents in the formation of collective memories—the trace—will focus on landscapes of trauma and remembrance and the monumentalization of the everyday, reaching back into the history of saintly relics and reliquaries and the modern cemetery, as well as examining recent works where artistic process becomes ethnographic or forensic, propaedeutic or propagandistic, sepulchral or cinerary, including German Holocaust memorials, commemorative landscapes around the world, and the work of Rachel Whiteread and Gregor Schneider, among others.

In addition to active involvement in class discussions, participants will be asked to (1) write a short paper of about three to five pages dealing with an artwork in relation to course readings; and (2) develop and present to the class a research project or other interpretive work (artwork, historical study, analysis of a contemporary space, or exercise in creative criticism) with the format to be chosen in consultation with the instructor.

ARTH-503-6, THOR ANDERSON
Narratives of Mesoamerican Art: Archaeology, Anthropology, and Art History
3 UNITS

This course focuses on the Ancient Maya, using recent advances in the field as a key to understanding the art, architecture, site planning, and historical contexts of one of America's major civilizations. Since the mid-1970s, great strides have been made in the study of Maya hieroglyphs, and scholars can now fill in the names, places, and events that are commemorated on pottery, carvings, limestone tablets, and stellae set in ancient city plazas. Case studies will include the emerging geomancy of Palenque, ethnographic field reports from

highland Chiapas, and an introduction to basic colonial texts (the Popol Vuh, Books of Chilam Balam, the writings of de Landa, etc.). A short course on the Mayan hieroglyphs will sharpen our appreciation for their unique blend of science, art, and numerology. We will also become familiar with the sounds of contemporary Mayan languages—San Francisco has become a destination city of several Maya groups. Based on readings and short class assignments, students will design and carry out projects that relate to their own interests in Mesoamerica.

ARTH-598
Directed Study
1-6 UNITS

Directed Study is designed for education needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Art History Directed Studies require a proposed reading list. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and that can be applied to the degree.

CRITICAL STUDIES SEMINARS

CS-500-1, BILL BERKSON
The Decades: Pollock, Warhol, Hesse, & "Other"
3 UNITS

An investigation and discussion of "otherness" by reference to the work of three significant artists of the second half of the twentieth century. We will read their writings and writings about them, look at art works in museums and galleries, watch films, and perhaps curate mini-exhibits of documents. We will also consider artists in various ways tangential to the featured ones, including many whose work, like theirs, does not really sit comfortably within art historical categories; examples of these artists include David Hammons, Ana Mendieta, Jay DeFeo, Bruce Conner, Jess, Yvonne Rainer, Joe Brainard, Myron Stout, Philip Guston, Kara Walker, and Bruce Nauman, as well as others whose careers began later, within the past decade.

Credit for the course is based on regular attendance (no more than 3 absences); demonstrated familiarity with assigned readings; participation in class discussions; and completion of the following:

A weekly 250-word-minimum, typed, double-spaced report on your looking, reading, and thinking about an artist or type of art under study and related issues of art making, art history, criticism, philosophy as discussed in class or considered independently by you. These papers must show deep familiarity with assigned readings to date. No late papers accepted. (Further guidelines will follow.)

Please note: The assigned reading for this course must be completed in time for the appointed class sessions in order for the course to be successful. Likewise, any individual class presentations must be well-prepared and delivered in an articulate and generous manner: the point is to keep the level of energy high throughout.

CS-500-2, STEPHANIE ELLIS
Tourists and Vagabonds
3 UNITS

Tourists and vagabonds are two notions of subjectivity produced by the displacements of modernity. Both are travelers, but the tourist is a stranger; the vagabond is an outsider. A tourist has a return ticket; the vagabond has none. For the last hundred years, western artists have aligned themselves with the nomadic images of the gypsy and bohemian. Yet today, artists are increasingly positioned as "content providers" for tourist spectacles. Is the tourist-artist the ideal subject of globalization?

We will look at panoramic and orientalist painting, contemporary non-western art making, as well as postcards, world's fair souvenirs, and travel snapshots. We will look at what tactics are employed for "looking back," whose body is on display and who is served by the romances of first contact?

CS-500-3, JON LANG
Introduction to Critical Theory
3 UNITS

This course represents a genuine introduction to contemporary currents in critical theory. At the level of the "sign" we will study the basics of semiotics as well as, later in the course, the theoretical movements inspired by semiotics: structuralism and post-structuralism. We will consider contemporary cultural theory growing out of structuralism and post-structuralism and we will identify key concepts from influential thinkers of the modern period (Marx, Freud) crucial to both a theory of the sign as well as to theories of culture.

Work to be studied: Freud, Marx, Roland Barthes, Kaja Silverman, Foucault, E. M. Forster, Walter Benjamin, Hitchcock, Marcel Duchamp, Andy Warhol, and others.

Caveat emptor:
The course is reading-intensive. Not only are many of the theory-based readings extremely difficult, but also numerous illustrations of theoretical positions will be based in literature (Freud's case histories, and modernist authors such as E. M. Forster, for example).

Seminars will be heavily discussion-based. Although some lecturing will be necessary to establish the groundwork of some dense theoretical ideas, you must be prepared to work through many of the issues with your peers. To that degree, the course is about the practice of interpretation. The course requires two essays of 5-10 pages. If there is sufficient interest, we can pay real attention to developing your critical writing strategies as a means of augmenting your analytical reading abilities. In sum, this course requires an interest in both analytical reading and writing.

CS-500-4, CHARLES BOONE
The Collective/Total Work of Art
3 UNITS

The concept of the collective art work—disparate things put together in an attempt to create something entirely new—is very much a "now" thing. Its roots, however, date back to the compositions of Richard Wagner and writings of Friedrich Nietzsche in the latter part of the nineteenth century. These two formulated an art derived from many disciplines—music, dance, theater, visual arts, and so on—through which they hoped something totally fresh would come about. This utopian, perhaps unrealizable, urge was one of the driving forces of its time; rich in possibilities, it remains for us to explore in our own. Look to Joseph Beuys, Anselm Kiefer, John Cage, Robert Wilson—even to the internet and beyond—for fresh evidence of the tradition known to Wagner and Nietzsche as the *Gesamtkunstwerk*, the collective/total work of art. This seminar-plus-studio course and the tradition on which it is based will provide a format for the creation of new work in all media and will be of special interest to anyone concerned with the history and present-day practice of multi-disciplinary art.

CS-500-5, MARION LEE
Visualizing Modern China: Gender Politics, Art and Identity
3 UNITS

Gender politics have been intertwined with Chinese modernity from mid-nineteenth century onward. Through the lenses of travel photographers from Europe, the land and its people were portrayed simultaneously as barbarous and effeminate. In the influential teleology of the Enlightenment, modernization of this "backward" nation has been identified with the emancipation of victimized women—as the dysfunctional "body" politic—in the discourse of political revolutionaries, cultural reformers, intellectuals, and academics, both outside and within China, through the late twentieth century. While mindful of the underside of the troubling narratives (that is, the asymmetrical overarching historical conditions for their formation), this class will consider conceptual figurations that will help to broaden the horizon for interpreting modernity in China. Formed with relevant concern for the interplay between sexual/gender politics and issues of identity, the figurations are staged with visual art and cultural productions. Attending to the notion that historical narratives are filtered through the present, in this course we will begin in the twenty-first century. We will explore, in different local sites, how economic flows of globalization and political legislation impacted individual artistic engagement with, and the accelerated efflorescence of, collective movements in queer practices. We will then continue back through to the nineteenth century, addressing the issues of female subjectivity, mapping masculine identity, configuration of post-national and colonial subjects, and the lingering circulation of earlier visual identification of China by the means of sexual practices and gender politics. Each week, historical or theoretical readings will be coupled with art—some filmic—and literary texts. We will relate these cultural productions to three critical discourses: (1) feminist and queer theories of the subject; (2) ambivalence of the idea of the nation (Bhabha); (3) modernity as mobilized by "[electronic and filmic] media, migration and imagination" (Appadurai).

CS-500-6, ALLA EFIMOVA
Love/Hate: Contemporary Art and the Museum System
3 UNITS

The seminar examines international post-WWII art as a series of responses to art institutions. From making art that caters to traditional museum practices to making art that purposefully circumvents or challenges them, artists continue to engage with today's institutional patronage. The seminar also addresses the history of modern museums.

CS-500-7, TBA
Portraiture and Subjectivity
3 UNITS

CS-500-8, JON RAPKO
Meaning and Process
3 UNITS

In this class, we will investigate the ways in which artists have foreground process in order to generate and enrich the meaning embodied in their works. In addition to considering many artworks of the past 50 years, we will consider some philosophical dimensions of process that gain expression in art. The course will be among other things a meditation on the work of William Kentridge. Other artists considered will include Gertrude Stein, John Cage, Paul Celan, and Steve Reich, as well as contemporary artists chosen by students. In the last few weeks, we will investigate the idea that process-oriented works have unique potentials for expressing fundamental aspects of ethics and selfhood.

GRADUATE CRITIQUE SEMINARS

GR-500-1, HENRY WESSEL
GR-500-2, TIM BERRY
GR-500-3, FRANCES MCCORMACK
GR-500-4, BRETT REICHMAN
GR-500-5, DEWEY CRUMPLER
GR-500-6, PAT KLEIN
GR-500-7, SCOTT SNIBBE
GR-500-8, JOHN PRIOLA
GR-500-9, ERNIE GEHR
GR-500-10, JOHN ROLOFF
GR-500-11, DOUG HALL
GR-500-12, SHARON GRACE
GR-500-13, TONY LABAT
GR-500-14, TRISHA DONNELLY
GR-500-15, STEPHANIE ELLIS
GR-500-16, AMY ELLINGSON
GR-500-17, BRETT COOK-DIZNEY
Graduate Critique Seminar
3 UNITS

Graduate Critique Seminars emphasize group discussion, critique of students' work, and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips.

GRADUATE TUTORIALS

GR-580-1, AMY FRANCESCHINI
GR-580-2, JEREMY MORGAN
GR-580-3, CAITLIN MITCHELL-DAYTON
GR-580-4, DEWEY CRUMPLER
GR-580-5, JOHN ZURIER
GR-580-6, GEORGE KUCHAR
GR-580-7, JANIS CRYSTAL LIPZIN
GR-580-8, IAN MCDONALD
GR-580-9, CHARLIE CASTANEDA
GR-580-10, DOUG HALL
GR-580-11, JILL MILLER
GR-580-12, KEITH BOADWEE
GR-580-13, FELIPE DULZAIDES
GR-580-14, BILL BERKSON
GR-580-15, JEANENE PRZYBLYSKI
GR-580-16, JACK FULTON
GR-580-17, AMY ELLINGSON
GR-580-18, RENE DE GUZMAN
GR-580-19, KELLI YON
GR-580-20, CARLA WILLIAMS
GR-580-21, J.D. BELTRAN
GR-580-22, JAY ROSENBLATT

Graduate Tutorials

3 UNITS

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with the instructor a minimum of three times per semester. Unless notified to the contrary, the first meeting of Graduate Critique Tutorials is at the Third Street Graduate Studios.

GRADUATE DIRECTED STUDY

GR-598

Graduate Directed Study

1-6 UNITS

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor and reviewed by the Graduate Program Director. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his/her faculty sponsor at least three times in the term for continuing guidance and evaluation. Contact the Graduate Program Director for information concerning limits on the number of Directed Study units that can be taken in one semester and can be applied to the degree.

GRADUATE INTERNSHIP

GR-596-01

Graduate Internship

3 UNITS

Internships on or off campus are available to graduate students and carry three semester units of credit. To participate in internships for credit, students must enroll in GR-596, the Graduate Internship course. Students in the course will meet as a class at least five times each semester. If applicable, the advisor will also visit the intern's work site. The faculty advisor will be responsible for assigning the final grade (Pass or Fail) for the internship, after consultation with the on-site supervisor.

Graduate interns are expected to work a minimum of 90 hours on site (an average of six hours per week) per semester. Internships may be paid or unpaid by the sponsor. The intern's on-site super-visor will evaluate his/her performance at the end of the semester. The intern will also submit written, visual, and/or other documentation of the internship experience at the semester's end.

Although a list of possible internships is available in the Student Services Office, students are encouraged to propose their own internships. Possibilities include working with off-campus organizations, businesses, or individuals, as a teacher, artist-in-residence, apprentice, or administrative assistant.

OTHER GRADUATE REQUIREMENTS

GR-502-01, GLEN HELFAND
Visiting Artist Lecture Series
0 UNITS

The Visiting Artist Lecture Series is designed to supplement the MFA Program by giving graduate students exposure and access, on a weekly basis, to artists, scholars, and others working in a wide variety of disciplines within the community as well as individually. This series will take place on campus at 800 Chestnut Street as well as in galleries, alternative spaces, studios, and museums to further expose students to a diverse range of artists and art. Visiting artist lectures will typically occur on Friday afternoons, but some lectures and/or meetings may be scheduled at alternative times, including Saturdays. Students will also have the opportunity to meet with some guests for individual critiques and small group discussions.

Attendance is required for all MFA students. Three or more absences can result in a failing grade. Students are required to sign the roll sheet at the Lecture Hall door, remain for the duration of the lecture, and participate in the discussion period directly following the lecture.

GR-592
Graduate Intermediate Review
0 UNITS

At the end of the second semester, students are required to register and to present work for Intermediate Review. Students who pass the review will proceed to the second year of the MFA program. Students who fail the Intermediate Review will be placed on academic probation and will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

GR-594
Graduate Final Review
0 UNITS

At the beginning of their final semester of the MFA program, students are required to register for Final Review. Students may attempt their final review twice (near the end of the fourth, fifth, or sixth semester in the program). Students who do not pass the final review before the end of their sixth semester in the program will not receive the MFA degree.

TEACHING/GRADUATE ASSISTANTSHIPS

GR-597
Teaching Assistantship
0 UNITS

Teaching assistantships are available for second year MFA students by application. Information regarding application procedures can be obtained from the Graduate Director. Teaching Assistantships are not required nor carry units.

GR-587
Graduate Assistantship
0 UNITS

Graduate assistantships are available for second- through fourth-semester MFA students by application to the Office of Academic Affairs. Graduate Assistants assist faculty in Graduate Art History or Critical Studies courses, or as assistants for special projects supervised by faculty. Students must be enrolled for 9–15 units to be eligible. Graduate assistantships are not required, guaranteed, nor carry units. Information regarding application procedures can be obtained from the Graduate Director or the Office of Academic Affairs.

GR-588
Teaching Practicum
3 UNITS

The Teaching Practicum provides graduate students with the opportunity to work with faculty in the undergraduate classroom/studio based on a specific project proposal focused on teaching methods. This course may be taken in conjunction with a Teaching/Graduate Assistant award. The Teaching Practicum (GR-588) carries three units of graduate credit and there is no tuition remission.

WINTER SESSION/ JANUARY INTENSIVES PREVIEW

JANUARY 3–17, 2006

Beginning in the 2005-06 academic year, intensive courses will be taught during the winter session in January and during the summer sessions. To assist you in planning ahead, listed below are courses that will be taught during the January intensive period.

Registration for January intensive courses will take place in November, during the registration period for the Spring 2006 semester.

DR-299-01, JONATHAN BARBIERI

Drawing Intensive

3 UNITS

This intensive course provides students with the opportunity to focus on a specific area of their studio practice and develop projects in a concentrated period of time.

Jonathan Barbieri resides in Oaxaca, Mexico, where he is represented by Galeria Estela Shapiro. His work is included in the collections of the Achenbach Foundation, Palace of the Legion of Honor, Smith Anderson Fine Arts Press (Palo Alto), the di Rosa Foundation for the Arts (Napa) and Instituto Estatal de las Culturas (Oaxaca). Barbieri has had solo exhibitions at the Catherine Clark gallery (San Francisco), Fundacion Cultural Bustamante (Vasconcelos, Oaxaca), California State University, San Jose, and the De Saisset Museum at Santa Clara University.

DT-210-1, SUE COSTABILE
(SAME AS NG-210-1)

Interactive Video for Performance and Installation (Intensive)

3 Units

Prerequisite: DM-101 or basic knowledge of computers or permission of the instructor

Live or interactive video allows for real-time generation and processing of images, sound, and other data by the artist and/or viewer. Performers and audiences can, in real-time, devise unique pathways that affect the progression of visual content.

This intensive will give artists the tools to process video in real-time. It is of enormous benefit for anyone interested in real-time video processing for performance or interactive installations, custom video effects, 2D/3D graphics, audio/visual interaction, data visualization, and computer games.

The platform used will be Jitter software and a collection of MAX objects for graphic, video and OpenGL 3D programming. The intensive will introduce the basic programming skills for Max and Jitter with hands-on tutorials, student projects, and presentation of artists' work. Students who are motivated to learn a skill that allows them to artfully design their own programs, rather than working with others' pre-set software are encouraged to register for this class.

Satisfies Design+Technology Requirement, Elective Studio for Non-Design+Technology Majors. Satisfies an Elective for the Center for Media Culture.

FM-299-1, CAROLINE SAVAGE

Radical Cinema: Recent History and Developments (Intensive)

3 UNITS

Film and video became the media of the twentieth century, and in the twenty-first century, continue to eclipse traditional art forms as a radical and dynamic creative means to express, interrogate, and redefine the boundaries of artmaking. Through readings, screenings, and discussions, students will become familiar with the form and language of various recent cinematic tendencies and directions. Artists included will be pioneering experimental filmmakers Tony Oursler, Nicky Hamlyn, Pipilotti Rist, Shirin Neshat, Adrian Piper; new narrative storytellers Bill Viola, Isaac Julien, William Kentridge, Douglas Gordon, Sadie Benning, Cheryl Dunye, Pat O'Neill; groundbreaking documentarians Tracey Moffat, Dan Eisenberg, Jayne Parker, Kurt Kren. In this class, students will develop the skills to create and/or evaluate the range of contemporary moving image works, be they on film or digital media.

Satisfies one Film History requirement for the Film Major or Elective Studio for Non-Filmmaking Majors. Satisfies an Elective for the Center for Media Culture.

FM-299-02, JANIS CRYSTAL LIPZIN

Experiments in Hand Processing: Subversive Cinema (Intensive)

3 UNITS

Prerequisite: Intro to Film or permission of instructor

The hand, as a sign of the individual, is potentially the ultimate source of idiosyncrasy and personal identity. Prehistoric artists in Europe and North American indigenous artists covered cave walls with hundreds of hand images. This two-week intensive workshop acknowledges the international commotion of the past several years in independent filmmaking circles around the upsurge in hand-made and hand-processed films. Besides the economic advantages of hand-processing one's film, this method affords film artists close, tactile familiarity with one's chosen material and invites audiences to observe more closely as well. Here it is possible to achieve effects that professional film labs will not attempt (or in most cases understand!).

In this concentrated course, students will travel more deeply into the world of the hand processed film by spending uninterrupted time in the processing lab exploring, discovering, and investigating many approaches to the topic.

Some of the many methods we will explore include reticulating film with pool chemicals, processing Kodachome as black-and-white, creating emulsion lifts with yogurt, solarization, Vaseline bleaching, negative processing, sepia toning, and cross-processing. We will control the film stock's effective speed and contrast by "pushing" and "pulling," that is, varying the amount of time that the film is in the developer solutions. We will also view many notable examples of films that utilize hand-processed elements including recent works by Jeanne Liotta, Louise Bourque, Caroline Savage, Pip Chodorov, as well as those by the instructor. Readings will be discussed to assist students in the placement of their works in an historical context: modernist, postmodern, pluralistic, and conceptual. Black and white chemistry will be supplied free of charge.

Satisfies Filmmaking Elective or Elective Studio for Non-Filmmaking Majors.

IN-299-1, CHO DUCK HYUN
Interdisciplinary (Intensive)
3 UNITS

This intensive course provides students with the opportunity to focus on a specific area of their studio practice and develop projects in a concentrated period of time. This workshop will be led by internationally recognized artist Cho Duck Hyun. He will give an extensive presentation of his work which was featured in the recent exhibition of contemporary Korean art at the newly opened San Francisco Asian Art Museum. He will also visit each student's studio and develop an on-going dialogue about their work. Cho Duck Hyun will work collaboratively with the class in developing individual and group projects based on cultural anthropology and history. The intensive workshop will culminate in an exhibition of the participants' work, possibly in a venue beyond campus, out of state, or out of the U.S., in order to generate a global network, as his recent work does.

Satisfies Interdisciplinary Studio Elective or Elective Studio for Non-Interdisciplinary Majors.

NG-210-1, SUE COSTABILE
(SAME AS DT-210-1)
Interactive Video for Performance and Installation (Intensive)
3 UNITS
Prerequisite: DM 101 or basic knowledge of computers or permission of the instructor

Live or interactive video allows for real-time generation and processing of images, sound, and other data by the artist and/or viewer. Performers and audiences can, in real-time, devise unique pathways that affect the progression of visual content.

This intensive will give artists the tools to process video in real-time. It is of enormous benefit for anyone interested in real-time video processing for performance or interactive installations, custom video effects, 2D/3D graphics, audio/visual interaction, data visualization, and computer games.

The platform used will be Jitter software and a collection of MAX objects for graphic, video and OpenGL 3D programming. The intensive will introduce the basic programming skills for Max and Jitter with hands-on tutorials, student projects, and presentation of artists' work. Students who are motivated to learn a skill that allows them to artfully design their own programs, rather than working with others' pre-set software are encouraged to register for this class.

Satisfies Design+Technology Requirement, Elective Studio for Non-Design+Technology Majors. Satisfies an Elective for the Center for Media Culture.

NG-299-01, CARLO MCCORMICK
New Genres (Intensive)
3 UNITS
Prerequisite: FM-101, NG-101, NG-110 or instructor permission

This intensive course provides students with the opportunity to focus on a specific area of their studio practice and develop projects in a concentrated period of time.

Topics that will be addressed in this seminar include: disquieting image, crime and punishment, psychedelic landscape, and aesthetic branding.

Carlo McCormick is a New York critic/writer and Senior Editor at Paper Magazine. His writings and essays have been published in *ArtForum, ArtNews, Art in America, Camera Austria, Aperture, Spin, High Times,* and *Interview.* Recently he was one of the judges for Art Star, the new FOX reality television show where the winner will receive a solo exhibition at Deitch Projects in New York.

McCormick's other recent projects include *The Subway Series: New York Yankees and The American Dream* (Bronx Museum of Art and Tampa Museum of Art); *New York Mets: Our National Pastime* (Queens Museum); *Weegee's Trick Photography* (International Center for Photography); *The L.P. Show* (Exit Art, NYC; Warhol Museum, Pittsburg; and the Experimental Music Project in Seattle).

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors. Satisfies an Elective for the Center for Media Culture and the Center for Word, Text, and Image.

NG-299-02, TYLER HUBBY
Manufacturing Truth: Propaganda for the Camcorder Age (Intensive)
3 UNITS
Prerequisite: FM-101, NG-101, NG-110 or instructor permission

In this class we will construct an infallible media tract that will inform, convince, and recruit an unsuspecting public. We will study and appropriate the forms of classic propaganda and hysteria films on our path to writing, shooting, and editing our own. The class will address brainwashing, satire, and irony as tools that manipulate content and truth. This intensive will conclude with a final project that will give students the skills necessary to make a narrative-feature project of their own by learning hands-on script-writing, storyboarding, shooting, and editing.

Tyler Hubby is a Los Angeles-based documentary and experimental filmmaker, photographer, and curator. He co-founded the Hollywood SubCinema Conspiracy, has worked with artist/composer Tony Conrad and musician Jim O'Rourke, filmed the See Hear Now music series for MOCA (Los Angeles), and recently edited the Sundance award-winning documentary *The Devil and Daniel Johnston*, currently garnering great reviews with its theatrical release.

Satisfies New Genres Elective or Elective Studio for Non-New Genres Majors. Satisfies an Elective for the Center for Media Culture and the Center for Public Practice.

PA-299-1, MONICA MAJOLI
Painting (Intensive)
3 UNITS

Leading to a new form of history painting, contemporary representational painting investigates issues of social displacement, mass culture, and nostalgia. Many artists specifically employ the figure to embody multifaceted ideas about the self including the construction of identity, psychological ambiguity, consciousness, and perception. This course will focus on

the use of source materials as an intermediary conceptual process. Departing from direct observation, students will draw on and manipulate memory, photography, the simulation of factual or fictional tableau, constructed environments or props, and imagery gleaned from popular culture or found images. Emphasis will be on the integration of external influences and internal motivations.

In addition, we will delve into ways that the materiality of paint extends conceptual resonance. We will explore the boundaries between explicit representation and nonobjective painting, and examine the interchange between solidity and dissolution, realism and the experiential. Readings, lectures, and field trips will be used to consider strategies of representation and figuration in an interdisciplinary manner.

Monica Majoli's work is engaged in issues of identity, intimacy, and mortality. She explains that, "While the figural compositions explicitly depict sexual encounters, the primary focus of both the sexual scenarios and body fragments has been on the psychological aspects of physical experience. The underlying content of my work is the quest for emotional closeness and connection." Majoli received her MFA from UCLA in 1992 and has had solo exhibitions at Gagosian Gallery, Beverly Hills, CA (2000); Feature, Inc. in New York, (1998); and Air de Paris, Paris, France (1995). She was a Diebenkorn Teaching Fellow at SFAI in 2001, and is currently a Visiting Critic in graduate painting at Yale School of Art.

Satisfies Painting Elective or Elective Studio for Non-Painting Majors.

PA-299-2, PAT KLEIN

Painting (Intensive) Living and Breathing Painting

3 UNITS

An intense immersion in advanced painting, this class will help to focus and clarify the advanced student's experience of making paintings. Each studio day will start with a class discussion. Topics are centered around current art making issues and are designed to stimulate each studio session. These include: the relevance of materials, representation, narrative, abstraction, politics and culture, conceptualism, and historical context. This class is intended to help students understand their own creative process and, in turn, to create a studio environment where material and intellectual growth is heightened.

Satisfies Painting Elective or Elective Studio Requirement for Non-Painting Majors

PH-299-01, DEBORAH LUSTER

Photography (Intensive) Portraiture—Surface as Meaning

3 UNITS

Prerequisite: Basic camera operation, film development, and darkroom printing skills

What is a portrait? How broadly may we define a portrait? How does a portrait create meaning and how do we communicate the complex and vulnerable nature of being human? Images (yours and others) will be studied to explore the various technical and emotional elements involved in the making of photographs, with particular emphasis on the print surface as carrier of meaning.

Students will be given specific, process-based photographing assignments followed by film developing and experimentation with liquid silver emulsion on various surfaces—ceramic, paper, metal, rock, whatever. The application of liquid silver emulsion to various surfaces is a simple and straight-forward one, but requires concentration, practice, patience and time. Come prepared to work hard—repetition is the spice of life! Our long darkroom hours will be punctuated by long field trips. Bring ideas to continue or begin the production of a body of work and a tightly edited portfolio to begin our conversation.

Deborah Luster is the recipient of the 2000 Dorothea Lange-Paul Taylor Prize (with poet C.D. Wright) from the Center for Documentary Studies at Duke University. She also received the 2001 Bucksbaum Family Award for American Photography, the 2002 John Gutmann Fellowship, and a 2002 Anonymous Was a Woman Award. Her work has been collected by the Whitney Museum of American Art, the San Francisco Museum of Modern Art, the Los Angeles County Museum of Art, among others. *One Big Self: Prisoners of Louisiana* (Twin Palms Publishing, 2003), was selected by both *The New York Times* and the *Village Voice* as one of the best photography books of 2003. She lives in Louisiana.

Satisfies a Concept Distribution Requirement for Photography Majors. Satisfies Photography Elective or Elective Studio for Non-Photography Majors.

SC-299-01, MILDRED HOWARD

Sculpture (Intensive) Monuments: Contemporary Approaches in Art

3 UNITS

Prerequisites: a 100-level Sculpture, New Genres, Film, Painting, Printmaking, Photography or Design+Technology course or consent of the instructor.

Monuments: Contemporary Approaches in Art will engage paradigms for creating monuments in today's environment. It will explore what constitutes a monument and how monuments are defined. Considered memorial places specific to Northern California will be studied within the larger scope of international modes of making significance. Through the manipulation of visual representation, this course will focus on public monuments. How have political thought, social activity and character of place served as a catalyst? Can these actions and venues speak to the role of artists and art today? Does human behavior in contemporary public spaces differ from that of the classical civic space? Students can expect to investigate how social affects of tolerance and diversity have modified the visual principles and spatial values of monuments in Northern California. Students will develop their own responses to the question of "monument" through proposal, prototype, and/or site work. Basic use of Sculpture Department shop equipment will be demonstrated. Site visits, readings, and visual materials will also form part of the course.

Fulfills Sculpture Elective or Elective Studio for Non-Sculpture Majors. Satisfies an Elective for the Center for Media Culture and the Center for Public Practice.

BFA DEGREE REQUIREMENTS

Total units required for BFA degree = 120
Maximum units accepted in transfer = 60

No more than 24 units may be transferred into Liberal Arts and Art History combined.

No more than 12 units of Major Studio accepted as transfer credit. Up to 24 units may be transferred into Elective studio.

* All entering students are required to take a writing placement examination upon matriculating.

** Denotes course must be taken at SFAI.

*** For Fall 2005, the following courses fulfill the Studies in Global Cultures requirement:

ARTH-100-2, Heather Madar
HUMN-200-2, Carolyn Duffey
SOCS-120-1, Robin Balliger

Design and Technology

LIBERAL ARTS REQUIREMENTS	
English Composition A*	3 units
English Composition B*	3 units
Humanities Core A	3 units
Humanities Core B	3 units
Natural Science	3 units
Mathematics	3 units
Social Science	3 units
Studies in Global Culture***	3 units
Elective	3 units
Critical Theory A**	3 units
Critical Theory B**	3 units
Liberal Arts subtotal	**33 units**

ART HISTORY REQUIREMENTS	
Art History A	3 units
Art History B	3 units
Art History C	3 units
Art History Elective	3 units
Art History: Reproducibility	3 units
Art History subtotal	**15 units**

STUDIO REQUIREMENTS	
Contemporary Practices	3 units
Contemporary Practices Seminar	3 units
Frameworks of Design and Technology	3 units
Introduction to Activating Objects	3 units
Distribution I (Options: Graphic Re-Design, Technical Workshops)	3 units
Distribution II: Video (Options: Scriptwriting, 3D Gaming, Advanced Projects in Design and Technology, Digital Sound)	6 units
Design and Technology Electives	15 units
Senior Review Seminar	3 units

ELECTIVES	
Any studio discipline	30 units
Studio subtotal	**72 units**

TOTAL UNITS	**120**

Filmmaking

LIBERAL ARTS REQUIREMENTS	
English Composition A*	3 units
English Composition B*	3 units
Humanities Core A	3 units
Humanities Core B	3 units
Natural Science	3 units
Mathematics	3 units
Social Science	3 units
Studies in Global Culture***	3 units
Elective	3 units
Critical Theory A**	3 units
Critical Theory B**	3 units
Liberal Arts subtotal	**33 units**

ART HISTORY REQUIREMENTS	
Art History A	3 units
Art History B	3 units
Art History C	3 units
Art History Elective	3 units
History of Film	3 units
Art History subtotal	**15 units**

STUDIO REQUIREMENTS	
Contemporary Practices	3 units
Contemporary Practices Seminar	3 units
Introduction to Film	3 units
Introduction to Film History or Special Topics in Film History	3 units
Distribution I (Options: Motion Graphics I, Motion Graphics II, Sound for Film, Editing for Film, Expanded Cinema)	9 units
Advanced Film	3 units
Film Electives	15 units
Senior Review Seminar	3 units

ELECTIVES	
Any studio discipline	30 units
Studio subtotal	**72 units**

TOTAL UNITS	**120**

BFA DEGREE REQUIREMENTS

New Genres

LIBERAL ARTS REQUIREMENTS	
English Composition A*	3 units
English Composition B*	3 units
Humanities Core A	3 units
Humanities Core B	3 units
Natural Science	3 units
Mathematics	3 units
Social Science	3 units
Studies in Global Culture***	3 units
Elective	3 units
Critical Theory A**	3 units
Critical Theory B**	3 units
Liberal Arts subtotal	**33 units**

ART HISTORY REQUIREMENTS	
Art History A	3 units
Art History B	3 units
Art History C	3 units
Art History Elective	3 units
History of New Genres	3 units
Art History subtotal	**15 units**

STUDIO REQUIREMENTS	
Contemporary Practices	3 units
Contemporary Practices Seminar	3 units
New Genres I	3 units
Issues & Contemporary Artists	3 units
New Genres II	3 units
Installation/Distribution	3 units
Video/Distribution	3 units
Performance Document-Photoworks	3 units
New Genres Electives	15 units
Senior Review Seminar	3 units

ELECTIVES	
Any studio discipline	30 units
Studio subtotal	**72 units**

TOTAL UNITS	**120**

Painting

LIBERAL ARTS REQUIREMENTS	
English Composition A*	3 units
English Composition B*	3 units
Humanities Core A	3 units
Humanities Core B	3 units
Natural Science	3 units
Mathematics	3 units
Social Science	3 units
Studies in Global Culture***	3 units
Elective	3 units
Critical Theory A**	3 units
Critical Theory B**	3 units
Liberal Arts subtotal	**33 units**

ART HISTORY REQUIREMENTS	
Art History A	3 units
Art History B	3 units
Art History C	3 units
Art History Electives	6 units
Art History subtotal	**15 units**

STUDIO REQUIREMENTS	
Contemporary Practices	3 units
Contemporary Practices Seminar	3 units
Drawing I	3 units
Beginning Painting	3 units
Drawing Electives	9 units
Painting Electives	18 units
Senior Review Seminar	3 units

ELECTIVES	
Any studio discipline	30 units
Studio subtotal	**72 units**

TOTAL UNITS	**120**

Photography

LIBERAL ARTS REQUIREMENTS	
English Composition A*	3 units
English Composition B*	3 units
Humanities Core A	3 units
Humanities Core B	3 units
Natural Science	3 units
Mathematics	3 units
Social Science	3 units
Studies in Global Culture***	3 units
Elective	3 units
Critical Theory A**	3 units
Critical Theory B**	3 units
Liberal Arts subtotal	**33 units**

ART HISTORY REQUIREMENTS	
Art History A	3 units
Art History B	3 units
Art History C	3 units
Art History Elective	3 units
History of Photography	3 units
Art History subtotal	**15 units**

STUDIO REQUIREMENTS	
Contemporary Practices	3 units
Contemporary Practices Seminar	3 units
Photography I	3 units
Understanding Photography	3 units
Technical Electives	6 units
Digital Photography I	3 units
Digital Photography II	3 units
Conceptual Electives	6 units
History of Photography II	3 units
Photography Electives	6 units
Senior Review Seminar	3 units

ELECTIVES	
Any studio discipline	30 units
Studio subtotal	**72 units**

TOTAL UNITS	**120**

Printmaking

LIBERAL ARTS REQUIREMENTS	
English Composition A*	3 units
English Composition B*	3 units
Humanities Core A	3 units
Humanities Core B	3 units
Natural Science	3 units
Mathematics	3 units
Social Science	3 units
Studies in Global Culture***	3 units
Elective	3 units
Critical Theory A**	3 units
Critical Theory B**	3 units
Liberal Arts subtotal	**33 units**

ART HISTORY REQUIREMENTS	
Art History A	3 units
Art History B	3 units
Art History C	3 units
Art History Elective	3 units
History of Printmaking	3 units
Art History subtotal	**15 units**

STUDIO REQUIREMENTS	
Contemporary Practices	3 units
Contemporary Practices Seminar	3 units
Printmaking I	3 units
Drawing	3 units
Intermediate Printmaking	6 units
Advanced Printmaking	3 units
Printmaking Electives	18 units
Senior Review Seminar	3 units
ELECTIVES	
Any studio discipline	30 units
Studio subtotal	**72 units**
TOTAL UNITS	**120**

Sculpture

LIBERAL ARTS REQUIREMENTS	
English Composition A*	3 units
English Composition B*	3 units
Humanities Core A	3 units
Humanities Core B	3 units
Natural Science	3 units
Mathematics	3 units
Social Science	3 units
Studies in Global Culture***	3 units
Elective	3 units
Critical Theory A**	3 units
Critical Theory B**	3 units
Liberal Arts subtotal	**33 units**

ART HISTORY REQUIREMENTS	
Art History A	3 units
Art History B	3 units
Art History C	3 units
Art History Elective	3 units
History of Sculpture	3 units
Art History subtotal	**15 units**

STUDIO REQUIREMENTS	
Contemporary Practices	3 units
Contemporary Practices Seminar	3 units
Beginning Sculpture	6 units
Drawing	3 units
Intermediate Sculpture	6 units
Advanced Sculpture	6 units
Sculpture Electives	9 units
Interdisciplinary or New Genres Elective	3 units
Senior Review Seminar	3 units
ELECTIVES	
Any studio discipline	30 units
Studio subtotal	**72 units**
TOTAL UNITS	**120**

BFA CURRICULUM REQUIREMENTS

The art history, liberal arts, and studio requirements ensure that students will gain the intellectual confidence to use precise language, understand art history and visual culture, develop arguments, and possess a portfolio of studio skills to express ideas visually. The art history, liberal arts, and studio electives allow students the flexibility to cross disciplines and utilize the curriculum in a way that will challenge and support their individual choices.

In relationship with the faculty and the Undergraduate Academic Advisor, students are encouraged to invent rigorous and creative options that cross academic and studio disciplines to create an individualized and transformative learning experience.

Contemporary Practices

Contemporary Practices is the first phase in an education that takes visual culture as the center point for inquiries into all aspects of humanity. The cross-disciplinary focus of Contemporary Practices introduces the entering student to the unique education environment of the Art Institute and prepares them for active participation in the Institute's community.

Contemporary Practices has two components in the year-long experience.

During the first semester students will rotate through four thematic seminar/workshops that will introduce students to the disciplines, faculty, and facilities so they can make informed curricular choices; to the dynamics and processes of the academic and studio courses, such as the critique; to the ideas and forces linking visual culture, professional artists, and the community; and to the resources in the Bay Area that will be an integral part of their education.

In the second semester students choose an entry-level studio course from any of the disciplines, and also take the second semester Contemporary Practices Seminar. This combination provides students with the opportunity to develop critique skills across disciplines. The interdisciplinary learning environment allows entering students to proceed to advanced studies involving visual, material, conceptual, contextual, and spatial languages, and to participate in the development of their own challenging and innovative course of study.

Students choose one entry-level course from the following list to take during their second semester:

DESIGN+TECHNOLOGY DT-101
FILMMAKING FM-101, FM-102
NEW GENRES NG-101, NG-110
PAINTING DR-120, PA-120
PHOTOGRAPHY PH-101, PH-102
PRINTMAKING PR-100, PR-104
SCULPTURE SC-101

Six-Credit Off-Campus Study Requirement

For Undergraduate Students
beginning Fall 2005

Beginning Fall semester 2005, all undergraduate students will be required to complete 6 credit units of off-campus study towards their degree. These credits may be taken at any time between a student's sophomore and senior years. Courses that count for off-campus study may satisfy other degree requirements for studio, liberal arts, or art history. The following are examples of courses that will satisfy the requirement.

Seminars

Courses that have a significant off-campus component, in which class content is explored through a series of seminars, meetings, and visits to locations in the city and beyond.

Directed study

Directed study provides students with the possibility of realizing studio practice outside the institutional setting and outside of the city, state, or country.

Study Travel and Residencies

Study trips are offered during the summer and winter sessions to a variety of places in the United States and abroad. Through a combination of travel and formal classes, a study trip immerses a student in the history and culture of a particular place. Study trips range in duration, the minimum being two weeks. A Residency provides a student the opportunity to live and work in another city or country.

Internships

Internships are an opportunity for students to develop an extended relationship with a group, not-for-profit, or business. The goal is for students to experience the broader world of work, career, and community.

International Exchange

International exchange programs allow SFAI students to study for one semester at an exchange partner institution in another country while being officially registered at SFAI. All tuition payments are made to SFAI, and all credits are fully transferable to the BFA program. SFAI has established exchange programs with the following international schools:

Akademie Vytvarnych Umeni, Prague, Czech Republic

Bezalel Academy of Arts and Design, Jerusalem, Israel

Chelsea College of Art and Design, London, England

Ecole Nationale Superieure des Beaux-Arts, Paris, France

Glasgow School of Art, Glasgow, Scotland

Gerrit Rietveld Academie, Amsterdam, Holland

Valand School of Fine Arts, Goteborg, Sweden

AICAD Mobility Program
The AICAD Mobility program offers undergraduate students an opportunity to participate in a one-semester exchange program at another American or Canadian art school. The program is sponsored by the Association of Independent Colleges of Art and Design. A complete list of participating schools is available through the International and Off-Campus Study Programs Office in Student Affairs.

BFA Liberal Arts Curriculum and Requirements

The liberal arts curriculum offers SFAI students a fundamental grounding in the Humanities and is founded on the premise that writing is a principal means of engaging and understanding the world around us. A three-year sequence of core courses anchors the liberal arts curriculum:

Year 1: English Composition A and B (ENGL-100 and 101), followed by the submission of a Writing Portfolio*

*Transfer students who receive SFAI transfer credit for English Composition A and B may be required to take Continuing Practices of Writing (ENGL-102) based on the score of their Writing Placement Exam (see below). These students are not currently required to submit a portfolio upon completing Continuing Practices of Writing.

Year 2: Humanities Core A and B (HUMN-200 and 201)

Year 3: Critical Theory A and B (HUMN-300 and 301)

The sequence of courses emphasizing critical thinking, reading, and writing offered by the liberal arts curriculum allows a student to arrive at a more complex understanding and experience of his or her studio practice in light of literature, history, philosophy, criticism, and art history.

Students who wish to preserve their place in a section of a liberal arts course are expected to attend in the first week of classes. Exceptions must be arranged in advance with the instructor. In sections of liberal arts courses that are full to capacity or over-enrolled beyond capacity, the instructor and the department reserve the right to drop students who do not attend the first class meeting in order to admit students from the waiting list.

The Writing Program Course Sequence
The Writing Program (Year 1 of the curriculum) is the foundation of a student's progression through the liberal arts sequence. English Composition courses are designed to develop skills in critical reading and analysis, with an emphasis on recognizing and crafting persuasive arguments. The small seminar format of writing program classes (and liberal arts classes more generally) allows for close contact with faculty and substantial feedback on writing in progress.

Based on applicable transfer credit and the results of the Writing Placement Exam (WPE) administered at Orientation, students are required to successfully complete the Writing Program as stated in their Placement Letter. All placements are final, and students will be notified by letter of the requirements they must complete following the faculty assessment of the WPE. There are three paths to completing the Writing Program:

For Entering Freshmen and Transfer Students without any Composition A Credit:
1. Academic Literacy (ENGL-10)
May be required based on WPE score.
2. English Comp A (ENGL-100)
A Prerequisite to English Comp B (English-101)
3. English Comp B (ENGL-101)
English Comp A is a prerequisite to English Comp B. Comp B and a passing Writing Portfolio are prerequisites to enrollment in Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (HUMN-300 and HUMN-301).

For Transfer Students with Composition A Credit:
1. English Comp A (ENGL-100)
May be recommended based on WPE score.
2. English Comp B (ENGL-101)
English Comp A is a prerequisite to English Comp B. Comp B and a passing Writing Portfolio are prerequisites to enrollment in Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (HUMN-300 and HUMN-301).

For Transfer Students with Composition A and Composition B Credit:
1. Continuing Practices of Writing (ENGL-102)
Based on WPE score, placement in ENGL-102 makes the course a graduation requirement and a prerequisite to enrollment in Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (HUMN-300 and HUMN-301).

The successful completion of the Writing Program is a prerequisite to subsequent enrollment in the Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (HUMN-300, HUMN-301).

Second degree candidates may submit a Writing Portfolio in lieu of taking the Writing Placement Exam to determine their placement in the Writing Program.

Centers for Interdisciplinary Study

Concept- and idea-based processes for creating art have a long and distinguished history at the San Francisco Art Institute. For decades SFAI artists have worked across disciplines to confront contemporary questions. Building on the work of these artists, the Centers for Interdisciplinary Study offer an infrastructure in which students and faculty may come together around four themes of interdisciplinary activity: the Center for Media Culture, the Center for Public Practice, the Center for Art+Science, and the Center for Word, Text, and Image.

Formed around specific bodies of knowledge instead of mediums or genres, the Centers facilitate investigative work that arises from questions developed through focused and collaborative inquiry. They not only cut across categories of media and genre, but also cut across the distinctions between studio-based practice and modes of learning such as media studies, art history, science, anthropology, cultural geography, and literary arts. The Centers also cut across institutional boundaries, partnering with organizations in the Bay Area community that share their respective foci, including BAVC (Bay Area Video Coalition), The Exploratorium, Arion Press, the San Francisco Center for the Book, KQED, Ears XXI (a high definition video production and distribution company), *Leonardo Magazine*, and others.

Each Center offers an interdisciplinary course of study with corresponding tracks of investigation that students from any department may incorporate into their degree plans using elective hours. Each track of investigation will consist of 18 units of credit. Faculty Coordinators for each Center will help students individualize interdisciplinary curricula by providing advice regarding classes and opportunities with partner organizations.

The Center for Art+Science

The Center for Art+Science places investigation at the center of artistic practice, cross-referencing "artistic" and "scientific" ways of knowing. It prepares artists to work intelligently with material from both domains, creating new approaches and refreshing existing systems.

In addition to fueling individual artistic investigations, the curriculum challenges the cultural construction of "art" and "science," presents their histories as inter-related systems of thought and develops the skills needed to engage in cross-disciplinary practice. Students "learn how to learn" the information and techniques their work requires.

In studio classes, students gain hands-on experience in mining the scientific discourse for material, applying and interpreting it from their own viewpoint. SFAI students have photographed mutant flies from a genetics lab, conducted experiments at NASA with paint in zero-gravity conditions, and made installations activated by ocean tides. They gain experience in specific areas of interest through practicums with SFAI partners such as the Exploratorium, the world-renowned science museum.

The Center for Art+Science currently offers two tracks of investigation: **Bodies** and **Systems**. **Bodies** focuses on topics in art and science that emphasize individual entities, such as anatomy, heredity, and metabolism. **Systems** cover topics in art and science that articulate the relationships between entities, such as ecosystems, network structures, and emergent phenomena. The art-making focus of the tracks cuts across the traditional organization of scientific disciplines, allowing students to draw on material from, for example, physics and neurology in the context of a kinetic sculpture project.

The following courses offered in Fall 2005 will satisfy Electives in the Center for Art+Science:

DR-202-1 ANATOMY

HUMN-301-1 CRITICAL THEORY B

IN-190-2 FROM MIRACLES TO MOLECULES: TOPICS IN ART+ SCIENCE

PH-220-1 ENVIRONMENT: PHOTOGRAPHY AS AN ORGANIC STUDY

SC-200-1 ART AND SCIENCE AS INVESTIGATIVE SYSTEMS

PH-250-2/SC-250-2 VISITING ARTIST STUDIO

SC-301-1/NG-301-1 SITE/CONTEXT: TRANSNATURE

The Center for Media Culture

The Center for Media Culture links artistic practice and the study of culture. Students explore the ways in which different media shape—and are shaped by—concepts of identity and community. The Center offers students opportunities to become more agile in their artistic practice, while simultaneously encouraging them to engage in the cultural and aesthetic shifts that characterize diverse societies.

The Media Culture curriculum combines skill acquisition, critical theory, and serious engagement with contemporary social issues. Project-based courses provide the framework for investigation and experimentation in a cross-disciplinary environment. The results are technically informed practitioners and comprehensive critical thinkers prepared for a broad variety of career and artistic opportunities.

Partnerships with a broad range of media organizations provide a bridge between theory and practice; and provide access to industry standards of technology and production. These community and industry partners include the Bay Area Video Coalition (BAVC), and Ears XXI, a high definition video production and distribution company.

The Center for Media Culture currently offers four tracks of investigation that allow students to customize their own program of study: **Animation**, **Sound**, **Interactive Narrative**, and **Media Redesign**. **Animation** focuses on experimental, traditional, and 3D forms of animation and their role in cultural and personal expression. **Sound** offers a broad range of courses that investigate technical, critical, theoretical, conceptual, sociological, and historical aspects of sound. **Interactive Narrative** explores the poetics and politics of storytelling across forms of fiction and nonfiction and multiple technologies. In **Media Redesign** students investigate and challenge the traditional distinctions among art, design, and media.

The following courses offered in Fall 2005 will satisfy Electives in the Center for Media Culture:

ARTH-120-1, SPECIAL TOPICS IN ART HISTORY: THE CAMERA AND THE BODY, 1839-PRESENT

DT-220-1/SC-220-1, CONSTRUCTING THE SOCIAL FABRIC OF WHAT WE WEAR

DT-220-2/NG 220-2, UNEXPECTED AND OVERLOOKED: DESIGNING DIVERGENT NARRATIVES & FOUND SPACES

ENGL-100-3, ENGLISH COMPOSITION A: RANTING, RAVING, WRITING

ENGL 101-1, ENGLISH COMPOSITION B: THE RHETORIC OF U.S. TEEN CULTURE

ENGL-102-2, CONTINUING PRACTICES OF WRITING: CLASS, RACE, AND INCARCERATION

FM-101, INTRODUCTION TO FILMMAKING

FM-113-1, AC/DC PSYCHOTRONIC TELEPLAYS

FM-140-1, HISTORY OF FILM: AN INTRODUCTION

FM-200-1, SOUND AND THE SYNC OF SOMETIMES

FM-201-1, PERSONAL DOCUMENTARY FILM: ALTERNATIVE REPRESENTATIONS

FM-204-1, DIGITAL CINEMA I

FM-301-1, ADVANCED FILM: HOW TO PHILOSOPHIZE WITH A FLICKER

HUMN-201-1, HUMANITIES CORE B: IDENTITY AND DIFFERENCE IN THE MAKING OF THE MODERN WORLD

HUMN-300-1, CRITICAL THEORY A

HUMN-300-2, CRITICAL THEORY A

HUMN-300-3, CRITICAL THEORY A

HUMN-300-4, CRITICAL THEORY A

HUMN-301-1, CRITICAL THEORY B

IN-190-3, MEDIA FEVER: TAKING THE TEMPERATURE OF CULTURE

NG-110-1, BEGINNING VIDEO

PH-220-2, THE DOCUMENTARY STORY

PH-250-1, VISITING ARTIST STUDIO: HOME AND FAMILY VALUES

SOCS-120-1, GLOBALISM, COMMUNICATION, PERFORMANCE

The Center for Public Practice

The Center for Public Practice takes public spaces as its studio. Artists are understood as citizens who can insert new meanings into public space that celebrate, subvert, educate, inspire, heal, or humor the public domain. Students in this center develop ways of thinking about cities, the land, the region, and the world. They explore a broad range of strategies for working with the environment as built and ecological spaces, as systems of infrastructure, networks of exchange, and communities of people.

Students examine the range of public spaces open to them—parks (wilderness areas to industrial parks), plazas, campuses, malls (airport terminals and suburban shopping areas). Students also explore ways that artists align their practices within contested definitions of public and private: shared, owned, democratic, corporate, given, rented, borrowed, squatted, or stolen.

The city is considered as a system of distribution, circulation, communication, transportation. How can the work of an artist intersect, critique, hijack, or utilize these systems in the process of making art? Students examine the relationships of art, architecture, and public planning as well as funding and the role of art within the built environment. Students will also consider how, in a public context, communities and/or audiences often impact, alter, or produce social space through the agency of artists' work.

This center builds on histories of art intervention and practice in the public domain, as well as ecological and site-specific approaches. The Center for Public Practice will allow students to test and develop their own creative agency through proposals, exhibitions, projects, collaborations in a range of venues, both private and public, physical and virtual.

The Center for Public Practice currently offers three tracks of investigation that allow students to customize their own program of study: **Social Environments**, **Spatial Situations**, and **InTransit: Networks and Systems of Circulation**. **Social Environments** encourages students to consider the social environment as material for their work. Projects are generated from and with the social context of collaborations, social encounters, public actions or activities and focus on social reality as a primary dimension of the work. In **Spatial Situations** students consider the intersection of the built and natural environment: the ways geography and geology collide with constructed aspects of the environment–terminals, neighborhood malls in urban, suburban, and rural contexts. This could include a garden project, an earthwork, or creating a store in a mall. **In Transit: Public Networks and Systems of Circulation** focuses on the ways that public spaces are systemically connected or disconnected both locally and globally. This can include anything from surveillance cameras in local food marts, the mail delivery system, transit systems both physical and virtual, or GPS programs using satellite mapping and navigation. Students are encouraged to intersect, critique, or hijack these systems in the process of making art.

The following courses offered in Fall 2005 will satisfy Electives in the Center for Public Practice:

CO-220-1, ARTIST/CITIZEN: YOUTH PUBLIC MEDIA

DT-218-1, GRAPHIC REDESIGN: CHALLENGING THE LANDSCAPE OF EVERYDAY LIFE

DT-220-1/SC-220-1, CONSTRUCTING THE SOCIAL FABRIC OF WHAT WE WEAR

DT-220-2/NG-220-2, UNEXPECTED AND OVERLOOKED: DESIGNING DIVERGENT NARRATIVES & FOUND SPACES:

IN-190-1, DIALOGUES IN PUBLIC PRACTICE

NG-220-1, TEXT AS IMAGE

PH-220-1, ENVIRONMENT: PHOTOGRAPHY AS ORGANIC STUDY

SC-190-1, THEORIES OF SOCIAL SCULPTURE SEMINAR

SC-250-2/PH-250-2, VISITING ARTIST STUDIO

SC-301-1, NG-301-1, SITE/CONTEXT: TRANSNATURE

SOCS-120-1, GLOBALISM, COMMUNICATION, PERFORMANCE

The Center for Word, Text, and Image

The Center for Word, Text, and Image provides students access to a creative mindshare in a world that is centuries rich with language, sign, symbols, and sounds spanning the earliest forms of hieroglyphic and calligraphic communication to the persuasive power of image, text, and word in our contemporary culture. The purpose of the Center for Word, Text, and Image is to ignite a new dynamic for students as they develop work that challenges the boundaries of word, text, and image. The Center presents courses and seminars; sponsors visiting artists, poets, photographers, writers, and journalists; organizes exhibitions; sponsors internships, travel programs, and lecture series. These curricular and co-curricular activities provide a variety of perspectives, and help guide a student's investigation in the nature of language, communication, the interaction of text and content, as well as the symbolic and signal power of image.

Words, images, and text produced as an interactive whole present a challenging and varied art form. For example, artists' books are often characterized as "visual poetry," while Concrete Poetry is likened to painting, and Magritte's work "The Treachery of Images" (a.k.a. "Ceci n'est pas une pipe") brings all three together via paradox. The Center incorporates the theoretical study of word, text, and image with studio practice and provides a framework for discussing the critical issues and developing practices of contemporary art. Moreover, the Center for Word, Text, and Image offers innovative studies that include all aspects of language, word, text, sound, and image while developing and exploring content through a variety of forms including: drawing, painting, photography, sculpture, digital media, installation, print and broadcast media, and time-based work. The outcome of this intersection can be seen in many forms including artists' books, film, spoken/written word, visual work in which words and/or messaging becomes as important as any other formal elements as well as performance art, popular music (i.e. Rap, Hip Hop), "radio verite" sound-vox populi, and situational pieces which employ words and developing text that become the media that transforms and even embodies the imagery.

Partnerships with other organizations such as Arion Press, a limited edition book press; the San Francisco Center for the Book; KQED; and other Bay Area organizations provide students opportunities for advanced practice and internships.

The following courses offered in Fall 2005 will satisfy Electives in the Center for Word, Text, and Image:

DT 114-1, ART AND DESIGN TOOLS WORKSHOP

DT 218-1, GRAPHIC REDESIGN: CHALLENGING THE LANDSCAPE OF EVERYDAY LIFE

ENGL-100-3, ENGLISH COMPOSITION A: RANTING, RAVING, WRITING

ENGL 106-1, NARRATION AND FIGURE

IN 190-4, LANGUAGE AND PICTURING IN CONTEMPORARY CULTURE

NG 220-1, TEXT AS IMAGE

PH 111-1, DIGITAL BOOK

PH 202-1, LANDSCAPE: NEVADA PLUS

PR-106-1, ARTISTS' BOOKS—BAY AREA RESOURCES

PR 140-1, ARTIST AND THE BOOK: THE ARION PRESS EXPERIENCE

MFA DEGREE REQUIREMENTS

MFA CURRICULUM DISTRIBUTION	
Graduate Tutorial	12 units
Graduate Critique Seminar	12 units
Electives*	21 units
Art History	9 units
Critical Studies	6 units
Intermediate Review	0 units
Final Review	0 units
MFA Exhibition	0 units
TOTAL UNITS	**60**

FIRST SEMESTER	
Graduate Critique Seminar	3 units
Graduate Tutorial	3 units
Art History (ARTH-501, 503 or ARTH of Major)	3 units
Critical Studies Seminar	3 units
Elective*	3 units
Visiting Artist Series	0 units

SECOND SEMESTER	
Graduate Critique Seminar	3 units
Graduate Tutorial	3 units
Art History (ARTH-501, 503 or ARTH of Major)	3 units
Critical Studies Seminar	3 units
Elective*	3 units
Visiting Artist Series	0 units
Graduate Studio/ Intermediate Review	0 units

THIRD SEMESTER	
Graduate Critique Seminar	3 units
Graduate Tutorial	3 units
Art History (ARTH-501, 503 or ARTH of Major)	3 units
Critical Studies Seminar	3 units
Elective*	3 units

FOURTH SEMESTER	
Graduate Critique Seminar	3 units
Graduate Tutorial	3 units
Elective*	9 units
Graduate Studio/Final Review	0 units
MFA Exhibition and Catalog	0 units
TOTAL UNITS	**60**

*Electives include: Graduate Art History or Critical Studies seminars; tutorials; Teaching Practicums; Directed Studies; undergraduate liberal arts courses and undergraduate courses, including Intensives.

Requirements and Guidelines

The MFA program is intended to be a full-time, four semester program of study. All MFA students are subject to the following policies:

1. MFA students have a maximum of three years to complete the degree. This includes time off for Leave-of-Absence.

2. MFA students must enroll in at least three credits of Graduate Tutorial per semester.

3. No more than two Graduate Tutorials may be scheduled for each semester. Exceptions to this require permission from the Associate Dean of Graduate Studies.

4. No more than two Graduate Critique Seminars may be scheduled for each semester. Exceptions to this require permission from the Associate Dean of Graduate Studies.

5. Full-time status is achieved by enrolling in 12 credit hours during the Fall and Spring semesters. Part-time MFA students should discuss their academic plan with the Associate Dean of Graduate Studies.

6. MFA students must complete all outstanding coursework by the end of the summer session following participation in the MFA Exhibition.

7. Candidates for the MFA degree are required to take a total of nine units of art history consisting of six units of Graduate-level art history (ARTH-501 or 503) and three units of a Contemporary Art Issues or history seminar within major area (PA, PR, SC, PH, FM, NG, DT). This may be an undergraduate class. These units are to be completed within the first three semesters.

8. Candidates for the MFA degree are required to take a total of six units (or two classes) of critical studies (CS-500). Students are required to enroll in one critical studies class in their first semester. The second critical studies class may be taken in the second or third semester.

9. Prerequisites: All students must enter the MFA Program with six units of art history: three units of modern or contemporary history/ theory and three additional art history units. If needed, students may be requested to fulfill these prerequisites within their first year of MFA study at SFAI or at any other accredited college or university. These credits are not included in or counted towards the 60 units required to receive an MFA

10. Electives include: Graduate art history or critical studies seminars; tutorials; Teaching Practicums; Directed Studies; undergraduate liberal arts and studio courses, including Intensives.

11. MFA Exhibition: Graduate students must register for the MFA Exhibition in their final semester. ALL graduating students must register for the Spring MFA Exhibition and pay an MFA Exhibition fee of $260. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Exhibition meetings in the Fall semester (dates, times, and rooms to be announced).

MFA and Post-Bac Studio Space

The Graduate Studios at SFAI provide workspace for both the Post-Baccalaureate and Master Degree programs. Studio spaces in the Graduate Center vary in size and function to accommodate the various needs (i.e., photographic, digital, sculptural) students may have during their time at SFAI. Students may be assigned to a group studio or to an individual studio, and assignments are based on information gathered from studio reservation forms and seniority in the program.

Studios are for the specific use of creating work related to a student's degree and are not to be used for storage or living.

MFA students who are allocated space may retain their space for four consecutive semesters. Post-Baccalaureate students may retain their space for two consecutive semesters. Students must be registered for at least nine credits to be eligible for a studio. Students on Leave-of-Absence are not eligible for studios. Students returning from Leave-of-Absence are responsible for contacting the Studio Manager to make arrangements for studio space as early as possible.

Studios are accessible 24 hours/day. Workshop equipment areas and checkout areas are typically open 9am–10pm, Monday through Friday, and noon–6pm on weekends, and are closed on all holidays and scheduled periods of maintenance.

SUMMER MFA DEGREE REQUIREMENTS

Designed for working artists, teachers, and other art professionals, the low-residency Summer MFA curriculum broadens and advances the conceptual, critical, historical, and practical knowledge needed to develop and sustain an active contemporary studio practice. It features a flexible schedule that permits participants to study with San Francisco Art Institute resident and visiting faculty for three or four summers.

Students in the three-year program enroll in 20 units per year; students in the four-year program enroll in 15 units per year, for a total of 60 units.

SUMMER MFA CURRICULUM DISTRIBUTION

Critical Studies	3 units
Art History, Theory, and Criticism	9 units
Critique Seminar	12 units
Directed Study/Winter and Summer Review	12 units
Electives*	24 units
Intermediate Review	0 units
Final Review	0 units
TOTAL UNITS	**60**

YEAR I

Graduate Critique Seminar	3 units
Theory and Criticism	3 units
Electives*	6 units
Guided Study/Winter Review	1.5 or 4 units**
Guided Study/Summer Review	1.5 or 4 units**

YEAR II

Graduate Critique Seminar	3 units
Art History	3 units
Elective*	3 units
Critical Studies	3 units
Intermediate Review	0 units
Guided Study/Winter Review	1.5 or 4 units**
Guided Study/Summer Review	1.5 or 4 units**

YEAR III

Graduate Critique Seminar	3 units
Art History or Theory and Criticism	3 units
Electives*	6 units
Final Review (for 3-year program)	0 units
Guided Study/Winter Review	1.5 or 4 units**
Guided Study/Summer Review	1.5 or 4 units**
MFA Exhibition (for 3-year program)	0 units

YEAR IV

Graduate Critique Seminar	3 units
Art History or Theory and Criticism	3 units
Electives*	6 units
Final Review	0 units
Guided Study/Winter Review	1.5units
Guided Study/Summer Review	1.5 units
MFA Exhibition	0 units
TOTAL UNITS	**60**

*Electives can be chosen from any graduate or undergraduate courses offered during the summer at SFAI.

**Students enrolled in the three-year program will register for 4 units of Guided Study for Fall and Spring semesters and be required to present more work during their Winter and Summer Reviews. Students enrolled in the four-year program will register for 1.5 units of Guided Study for Fall and Spring semesters.

POST-BACCALAUREATE CERTIFICATE REQUIREMENTS

FIRST SEMESTER	
Post-Baccalaureate Seminar	3 units
Art History (UG or GR)	3 units
Critical Studies Seminar	3 units
Undergraduate electives	6 units
SECOND SEMESTER	
Post-Baccalaureate Seminar	3 units
Art History (UG or GR)	3 units
Tutorial (UG or GR)	3 units
Undergraduate electives	6 units
TOTAL UNITS	**30**

Post-Bac Studio Space

The Graduate Studios at SFAI provide workspace for both the Post-Baccalaureate and Master Degree programs. Studio spaces in the Graduate Center vary in size and function to accommodate the various needs (i.e., photographic, digital, sculptural) students may have during their time at SFAI. Students may be assigned to a group studio or to an individual studio, and assignments are based on information gathered from studio reservation forms and seniority in the program.

Studios are for the specific use of creating work related to a student's degree and are not to be used for storage or living.

Post-Baccalaureate students may retain their space for two consecutive semesters. Students must be registered for at least nine credits to be eligible for a studio. Students on Leave-of-Absence are not eligible for studios. Students returning from Leave-of-Absence are responsible for contacting the Studio Manager to make arrangements for studio space as early as possible.

Studios are accessible 24 hours/day. Workshop equipment areas and checkout areas are typically open 9 am–10pm, Monday through Friday, and noon–6pm on weekends, and are closed on all holidays and scheduled periods of maintenance.

REGISTRATION INFORMATION

Registration is the means by which a person officially becomes a student at the Institute. Registration is always in relation to one of the approved semesters/terms of the Institute. Registrants are further identified by degree, class, and major. Continuing students are urged to register in advance of a semester/term (Early Registration) and to take advantage of course selections by registering by appointment (priority established by units earned) during Early Registration.

Students returning from a Leave-of-Absence or from one of the off-campus programs authorized by the Institute, as well as students enrolled in the previous semester, are considered "continuing" students; however, students advancing to a higher degree or certificate program are considered "new" students in that higher program. Individuals registering for the first time at the Institute are considered "new" students. Returning students who have voluntarily or involuntarily withdrawn from the Institute should contact the Admissions Office for information on how to re-enroll.

Academic Advising

Academic advising at the Art Institute is a continual process of assisting students in degree planning and course selections. Meeting with the Academic Advisor is highly recommended for all students. At critical points in the degree program, however, the Academic Advisor will notify the student in writing that a meeting is recommended.

Graduate students are encouraged to discuss their course of study with one of the Graduate Faculty Advisors prior to registration each semester.

For newly admitted undergraduates, advising begins with the Admissions Counselor at the time of first registration. New transfer students receive a curriculum record that lists courses accepted in transfer, course requirements, and electives remaining. For continuing students, an updated curriculum record is provided in a registration packet in advance of registration. The packet will contain information specific to each student; the date, day, and time of Early Registration, and any notice recommending that the student meet with the Academic Advisor prior to registering. At other times during the year, a student may receive notice to meet with the Academic Advisor because of unsatisfactory academic progress. It is recommended that every undergraduate meet with the Academic Advisor prior to registering to plan the successful and timely completion of all degree requirements.

Academic advising is available by appointment throughout registration and add/drop. Please consult information outside the office (on the mezzanine) of the Undergraduate Advisor.

Student Accounts Holds

All student accounts balances must be resolved before registration. Notice of these holds is indicated on the cover letter in your registration packet. Please ensure that all holds are cleared prior to your registration appointment.

How and When to Register

LATE MARCH

Low Residency Summer MFA Students

Registration takes place through individual advising with the Summer MFA Program Director. Registration for new students in the low-residency Summer MFA Program is coordinated through the office of the Summer MFA Program Director.

APRIL 18–21

Currently enrolled MFA and Post-Bac Students

MFA/PB students register according to the student's semester in the program. All MFA/PB students must obtain the signature of a Graduate Faculty Advisor on the form before registering; tentative course selections should be considered in advance of your advising appointment. Please consult your registration letter for your specific time and day for MFA/PB advising and registration.

APRIL 25–29

Currently enrolled BFA Students

(see instructions in Registration Packet)

BFA students register by appointment. Registration priority is determined by units earned plus units in progress. Please consult your registration letter for your specific time and day for registration.

MAY 2

New Degree,Post-Bac, and Non-degree Students

Registration for new students in the BFA, full-time MFA, and Post-Bac programs is coordinated through the Office of Admissions. Call **1-800-345-SFAI** to schedule your appointment for registration advising. Non-degree students register through the Registrar's Office.

Please read the Curriculum Requirements starting on page 47 before calling to make your registration appointment. You may register for classes in person or over the phone beginning May 2, 2005 for the Fall Semester. You will be asked to make an initial non-refundable tuition deposit of $300 (BFA) and $500 (MFA, PB) prior to, or at the time of, registration.

If you are unable to register on campus, please arrange a telephone appointment with an advisor by calling the Office of Admissions. Note the date and time of your appointment. Your advisor will expect your call. Remember, SFAI is in the Pacific Time zone.

Registration will continue through September 16, 2005.

General Registration Information

Certain classes fill up quickly. We strongly suggest you register as early as possible. If the course you request is full, you may be able to gain entrance by obtaining the signa-ture of the instructor on an add/drop form.

If you are taking courses out of sequence or have not taken the necessary prerequisites for requested courses, you will be denied registration and referred to the Academic Advisor. Prerequisites, if any, are listed in the course description (see Course Descriptions starting on page 10.)

Deferral/Withdrawal

New students who register for classes but choose not to attend SFAI should notify the Office of Admissions of this decision in writing as soon as possible, but no later than September 16, 2005, in order to avoid tuition charges for the Fall Semester. Students who wish to defer their admission to a future term should do so in writing with the Office of Admissions.

Late Arrival for Fall 2005 Semester

New students who will not attend orientation must arrange for late check-in in order for course registrations to be held. Requests for late check-in should be directed to the Office of Admissions.

Hours for Registration and Enrollment Services

Registrations are accepted in the Office of Registration and Student Records between the hours of 9:00am and 5:00pm Pacific Time, Monday through Friday. The office is located just inside the Francisco Street entrance on the mezzanine overlooking the sculpture area.

During the first two weeks of the fall semester (M-F) from September 1, 2005 until September 16, 2005 the Office of Registration and Student Records will remain open until 6:00pm. Additionally, the offices of Admissions, Student Affairs, Financial Aid, and Student Accounts will be open until 6:00pm during this period.

Add/Drop Dates and Procedures

The add/drop period for Fall 2005 semester ends on Friday, September 16.

Students may change their schedules anytime after Early Registration, until the end of the Add/Drop period, by completing an Add/Drop Form in person at the Office of Registration and Student Records. Changing from one section to another of the same course requires adding and dropping. The Add/Drop period takes place during the first two weeks of the semester. After the second week, a student may withdraw from a course until the 11th week, and a "W" grade is assigned; after the 11th week, a grade WF" will be assigned. Please consult the Academic Calendar in this booklet for the exact dates for adding, dropping, and withdrawing from classes.

Special Note: The San Francisco Art Institute does not automatically drop students who elect not to attend following registration. Non-attendance does not constitute an official drop. Charges will remain in effect. Consequently, it is always the student's responsibility to complete the necessary Add/Drop forms and notify the Office of Registration and Student Records when adding or dropping a course.

International Students

In order to maintain F-1 visa status with the Immigration Service and I-20 certification by the Institute, international students are required to maintain full-time enrollment status (4 courses or the equivalent of 12 semester units) in each semester until graduation. International students who need to enroll for less than full-time status must receive advance approval from the Associate Director of Student Affairs for International and Off-Campus Study Programs. Failure to secure advance approval may result in loss of F-1 status in the United States.

Adding/Dropping Intensives

Unlike regular semester-long courses, intensives may be added or dropped only through the end of the first day of instruction. Students who drop an Intensive after the first day of instruction but before the seventh day of instruction will receive a grade of "W". Intensives dropped starting on the seventh day of instruction will result in a grade of "WF."

Please consult the Academic Calendar (see p.2) for the exact dates for adding, dropping, and withdrawing from Intensives.

Withdrawal Dates and Procedures

Individual Course Withdrawal

Students may withdraw from a single course after the official Add/Drop deadline has ended. Withdrawal from any course will result in the assignment of a grade of "W" if the withdrawal is completed with the Office of Registration and Student Records by the dates indicated in the Academic Calendar (see page 2) for each respective course. Withdrawals after the stated deadline will result in the assignment of a grade of "WF."

Exceptions to the official withdrawal policy require an appeal to the Academic Review Board. An exception will only be granted to a student who demonstrates extenuating circumstances. Academic Review Forms can be obtained in the Office of Registration and Student Records.

Complete Withdrawal From All Degree Program Courses

Undergraduate students who wish to withdraw from all courses after the end of the Add/Drop period may petition to do so by contacting the Undergraduate Academic Advisor or the Associate Vice President for Student Affairs. Graduate students who wish to withdraw from all courses after the end of the Add/Drop period may petition to do so by contacting either the Director of Graduate Programs or the Associate Vice President for Student Affairs.

Absence from classes, non-payment of fees, or verbal notification (without written notification following) will not be regarded as official notice of withdrawal from the Institute.

TUITION AND FEES FOR FALL 2005 AND SPRING 2006

Tuition for Degree Program Courses

BFA AND NON-DEGREE

1–11 UNITS
Multiply each unit by $1,100

12–15 UNITS
Pay a flat fee of $12,820

OVER 15 UNITS
$12,820 plus $1,100 for each additional unit over 15

POST-BACCALAUREATE

1–11 UNITS
Multiply each unit by $1,175

12–15 UNITS
Pay a flat fee of $13,700

OVER 15 UNITS
$13,700 plus $1,175 for each additional unit over 15

MASTER OF FINE ARTS

1–11 UNITS
Multiply each unit by $1,175

12–15 UNITS
Pay a flat fee of $13,700

OVER 15 UNITS
$13,700 plus $1,175 for each additional unit over 15

Other Fees

1. Studio courses may be subject to a $35 materials fee (see individual course descriptions).

2. Courses that involve off-campus travel and courses with special materials requirements carry special fees that are charged upon enrollment. See course descriptions for details. All Study Travel Courses require a $500 nonrefundable deposit.

3. Commencement fee is $100 for all graduating students.

Other MFA Fees

1. MFA Exhibition and Catalog: $260
2. MFA Final Review (charged only to students not enrolled in classes) $260

Teaching Assistant Stipends

Graduate students who wish to be a Teaching Assistant in their third or fourth semester in the MFA program may apply to the Dean of Academic Affairs prior to early registration for the term in which they wish to TA. All Teaching Assistantships are limited to regularly scheduled on-campus courses and carry no academic credit. Selected students will be eligible for a TA stipend.

Tuition Payment Deadlines

New and continuing degree students who register early

Tuition is due in full by the first day of the session unless tuition is fully covered by Financial Aid and/or approved payment plan.

Non-degree students

Tuition is due in full at the time of registration. Payment may be made in the Office of Student Accounts by cash, check, or credit card.

Tuition for any class that is scheduled outside the first day of the regular semester session(i.e., travel classes) will be due prior to the first day of the class.

Study/Travel Payment Polices

Payment Deadlines

Course fees are charged to a student's account at the time of registration, and are due in full by the date prescribed on the individual program's literature. All fees must be paid before departure.

Refund Policy

All deposits are non-refundable. Other than for

medical or SFAI academic dismissal reasons, course fees for Study/Travel courses are non-refundable.

Tuition Payment Plans

The San Francisco Art Institute offers four alternative options for payment of tuition charges: a full payment option that requires one payment after financial aid has been deducted and three monthly payment options that divide tuition, after all financial aid has been deducted, into monthly installments per semester. The monthly payment plans are available to students enrolled for six units or more per semester. Students enrolled for less than six units per semester must pay in full at registration. Students must choose a payment option upon registration.

Tuition payments can be made by cash, check or bank draft payable to the San Francisco Art Institute. A $15 fee will be charged for all returned checks. VISA, MasterCard, American Express, and College Card will be accepted for payment by non-degree students and degree students enrolled for less than six units per semester. Monthly payments may also be charged to VISA, MasterCard, and American Express by installment plan participants and will be automatically charged on the first of each month.

Monthly Payment Plans for Single Semester Enrollment

Monthly payment plans are also available to students enrolled at SFAI for only one semester per academic year as follows:

Monthly Payment Option A/D

Five monthly payments per semester, beginning July 1 for Fall Semester and December 1 for Spring Semester; $25 administrative fee.

Monthly Payment Option B/E

Four monthly payments per semester beginning August 1 for Fall Semester and January 1 for the Spring Semester; $25 administrative fee.

Monthly Payment Option C/F

Three monthly payments per semester beginning September 1 for Fall Semester and February 1 for Spring Semester; $25 administrative fee.

Other Information

Interest shall be charged on the outstanding balance at a per annum rate of 18%. All payments are due on the first of each month. Late fees of $25 month will be charged for all delinquent payments received after the 15th of the month. Students may enroll in a monthly tuition payment plan for a single $25 non-refundable administrative fee.

SFAI does not carry outstanding balances from one semester to another. If there is an overdue balance on tuition payments for the current semester at the time of early registration for the following semester, the student will not be permitted to register until the due balance has been paid. Students with overdue books from the library will be charged for the replacement cost of the book(s). Unpaid lost book charges will constitute an unpaid overdue balance and registration may be cancelled and transcripts withheld for nonpayment.

Refund Policy

Dropped Classes

Tuition refunds for dropped classes,excluding Intensives, occur only during the Add/Drop period in the first two weeks of the semester for regularly scheduled classes, or the stated Add/Drop period for courses that occur outside of the regular schedule for the semester. No refund is given for dropped classes after the end of the Add/Drop period.

Complete Withdrawals

Tuition refunds for complete withdrawals, excluding Intensives, are issued only during the Add/Drop period. No refunds will be issued for students who withdraw from all courses after the end of the Add/Drop period.

Financial Aid Recipients

The Higher Education Act Amendments of 1998 require the Institute and the withdrawing student to return any unearned federal aid funds (grants and/or loans). The Financial Aid Office will calculate earned financial aid upon receipt of a completed Request for Withdrawal or Leave-of-Absence form. Students may be required to repay some or all of aid refunds received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility. Please refer to the *Financial Aid Newsletter* available in the Financial Aid Office and online at www.sanfranciscoart.edu under Admissions/Financial Aid.

Repayment Policy

Students who are awarded financial aid and receive a refund because their aid exceeds their tuition charges, and then subsequently drop classes may be required to repay some or all of the refund back to the Institute. It is strongly advised that financial aid recipients considering a reduction in course load speak with the Financial Aid Office before dropping classes.

Canceled Classes

The Institute will provide full tuition refunds and any related fees, if applicable, for classes that are canceled.

Concurrent Registration

Courses taken concurrently at accredited Bay Area colleges and universities may not be applied to degree requirements and electives at SFAI if these same courses are available at the Art Institute. Concurrent enrollment cannot be used to constitute full-time status at the Art Institute when that status is required for financial aid, scholarships, flat tuition rate, or immigration status. Concurrent registration may not be used at all during senior residency. It may be used while on leave. Please consult the Office of Registration and Student Records for details.

College Credit Units and Transcripts

For Degree Courses

Credit in the degree and certificate programs is offered as the semester unit. Undergraduate courses are numbered 1–399. Certificate courses are numbered 400–499. Graduate courses are numbered 500–599. Graduate level courses are generally open only to students enrolled in the MFA, Summer MFA and Post-Baccalaureate Certificate programs. However, advanced non-degree students may be permitted to enroll in graduate art history and critical studies seminars with the prior approval of the faculty member. Grade reports for degree program courses taken during the summer term are sent three to four weeks after the end of the term. If an official transcript is required, please complete the request for an official transcript available in the Office of Registration and Student Records.

For Non-Degree Courses

Non-Degree courses are non-credit bearing. Requests for transcripts for non-degree courses should be directed to the Office of Community Programs.

Changes and Additions to Course Catalogue

Although SFAI will attempt in good faith to offer the courses as listed in the official class schedule, SFAI reserves the right to:

1. Cancel any class because minimum enrollment has not been met;
2. Change instructors;
3. Change the time and/or place of any course offering.

Non-Discrimination Policy

The Art Institute expressly prohibits discrimination and harassment because of gender, race, religious creed, color, national origin or ancestry, physical or mental disability, pregnancy, childbirth or related medical condition, marital status, age, sexual orientation, or any other basis protected by federal, state, or local law, ordinance, or regulation. This policy applies to all individuals on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student, or public service administered by the Institute.

Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to the Chief Financial Officer, San Francisco Art Institute, or the Director of the Office for Civil Rights, U.S. Department of Education, Washington, DC 20202.

Students with documented learning disabilities requiring specific accommodations in degree courses should contact the Undergraduate Academic Advisor or Associate Dean of Graduate Programs prior to registration. Students with documented learning disabilities requiring specific accommodations in non-degree courses should contact the Community Programs Manager prior to registration.

Qualified disabled students who require special accommodation in order to participate in the San Francisco Art Institute's degree or certificate programs should write to the Director of Admissions, SFAI, 800 Chestnut Street, San Francisco, CA, 94133 at least 90 days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure presents some barriers to mobility-impaired students, SFAI specifically encourages them to notify the Director of Admissions as far in advance of the date of entry as possible so that necessary accommodations can be made.

General Policies

Although every effort has been made to ensure the accuracy of the Student Handbook and the Course Catalogue, students are advised that the information contained in them is subject to change. The Institute reserves the right to change any curricular offering, policies, requirements, or financial regulations whenever necessary and as the requirements of the Institute demand.

san francisco art institute
800 Chestnut Street
San Francisco, California 94133

contact

	(415)
24-hour info	771-7020
academic affairs	749-4534
administration	749-4549
admissions	749-4500
advising/undergraduate	749-4533
advising/graduate	641-1241 x1000
artist resource center	749-4525
center for individual learning	771-7020 x4471
community education programs	749-4554
exhibitions and public programs	749-4563
financial aid	749-4520
graduate center	641-1241
job hotline	771-7020 x4424
personal counseling	749-4587
registration and student records	749-4535
security	749-4537
student accounts	749-4544
student affairs	749-4525
writing lab	771-7020 x4414

www.sfai.edu

COVER:
FOUR UNTITLED DRAWINGS
CASEY JEX SMITH (MFA'05)
BIC PEN ON PAPER
8 x 10 INCHES EACH